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Gemini: A New 3D Giant-Screen Camera

by Sean Phillips, Marty and Barbara Mueller

Sean: The idea for the Gemini camera grew out of limitations I experienced with the weight and size of 65mm 3D cameras. It just isn't possible to shoot in the style I used in feature films or commercials. It is impossible to shoot in tight interiors like a car. To simulate a basic Steadicam shot requires a massive Chapman Zeus crane, and you still couldn't dream of going up and down a staircase. Standard filmmaking tools such as stabilized heads aren't an option. There are massive remote pan/tilt heads but none with a roll axis, a shot-killer if you can't pick which part of a cliff the crane will fit on.

The logistics of the 65mm 3D cameras also limit the number of set-ups we could do in a day. Reloads can take fifteen minutes and lens changes on a rig even longer. The 65mm images are beautiful, but it is not possible to create the range of 3D content that giant-screen films need these days by shooting exclusively, or even predominantly, in 65mm 3D. Over the years we filmmakers have built rigs with smaller formats to bridge that gap. Often this has worked, but there have also been noticeable compromises.

The Gemini is a new 3D LF camera designed to be small, fast, and lightweight, while retaining the high image quality we've come to expect in giant-screen films. It is completely original, designed from scratch as a 3D camera. You can load the Gemini with film, put it in a medium sized Pelican case, take it anywhere, pull it out of the case, and begin shooting quality 3D in seconds. The camera had a very successful debut shooting pick-ups and VFX shots for **National Geographic**'s ***Sea Monsters: A Prehistoric Adventure*** early in 2007. On one day, for a time-lapse sequence, we shot almost 250 set-ups. This past summer, the Gemini was used by **Stephen Low** for his new film, ***Legends of the Sky***.

How it works

The Gemini photographs a 24mm x 36mm stereo pair onto two strips of 35mm film. Each "eye" has eight perforations, double the size of a full-aperture, 35mm, motion-picture frame. To make up for the small image size, several steps were taken.

First, the film movements incorporate a vacuum back and an ultra-steady design that allows the camera to outperform 65mm cameras over a given image size. Second, improvements in lenses for 35mm formats have surpassed the optics used in 65mm cameras, so that smaller formats now have sharper lenses.

Because of the large image area of 65mm film, the frame will shift slightly in

*(see **GEMINI** on page 6)*

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GSCA Coverage, Cont'd

Our coverage of the **Giant Screen Cinema Association**'s conference in Vancouver in September continues with reports from the Technical Session and three professional development sessions.

Technical Session

Presenters: **Barbara and Marty Mueller, MSM Design; Greg MacGillivray, MacGillivray Freeman Films; Tim Archer, Master's Digital; Sean Phillips, MacLeod Productions; David Keighley, DKP/70mm Inc.;Phil Streather, Principal Large Format**.

The Muellers spoke of the features of their new Gemini dual-35mm 3D camera. An article about the camera written by the Muellers and Sean Phillips appears starts on this page.

Greg MacGillivray gave two presentations, one recounting the history of aerial photography for LF films, and the second on the challenges of shooting aerials for ***Return to Everest***, now in production. Early giant-screen films such as ***North of Superior***, ***Garden Isle***, and ***Viva Baja*** were short by today's standards (only about 10 or 20 minutes) and aerial footage comprised only about 10% of that running time. All were shot from twin-engine, fixed-wing aircraft, with the camera mounted on the plane's nose.

At about the same time, MacGillivray and his partner **Jim Freeman** were working as aerial camera operators for Hollywood films such as ***The Towering Inferno*** and ***Jonathan Livingston Seagull***. Half of the latter was aerial footage. Both were

*(see **GSCA** on page 10)*

Premiering this month

Beowulf: An IMAX 3D Experience.
See page 13

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James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

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Putting Our House in Order

by Andrew Gellis

At September's **Giant Screen Cinema Association** conference in Vancouver, member theaters were encouraged to participate in two association initiatives that are well under way. The first is a survey designed to measure how much cooperation a film sponsor can expect to receive from theaters; and the second, already familiar to some theaters, is the newly revised and enhanced Theater Attendance Reporting program.

To an industry outsider it might seem strange that the giant-screen business is only now trying to collect this information. Most industries have reliable databases that are updated on a year-in and year-out basis. Giant-screen insiders know that the issue of data collection has been on and off the table for many years, with only haphazard, incomplete, or inaccurate attempts to accumulate and disseminate industry-wide statistics. (To its credit, *LF Examiner* has been at the forefront of gathering data and reporting on annual industry trends.) As far as I know, this is the first time an industry association has tried to define our industry's relationship with film sponsors and investors.

The timing couldn't be better. Today's consumer is inundated with leisure time choices that weren't available a decade ago. The Internet, cable TV, HDTV, video on demand, DVD, home theaters, game consoles, cell phones, and iPods all provide entertainment and information options 24/7. Competition for eyeballs is fierce. It makes you wonder when anyone sleeps, especially kids.

Advertisers and corporate sponsors have all these platforms to choose from when deciding how to spend their marketing budgets. And audience size, demographics, and socio-economic data are still the defining factors used in evaluating how those dollars will be spent. With costs spiraling, advertisers recognize the expediency of targeting specific segments of the audience, and are relying even more heavily on demographic data. To compete effectively for these dollars, the giant-screen industry needs to accumulate and share hard data so we can sell our industry to potential sponsors and investors in a coherent, reliable, and consistent manner. We need to come together to produce industry templates that will allow films to attract financial support above and beyond pre-leases and **National Science Foundation** grants.

In the early days of the giant-screen business, only a small number of films were made each year, and they generally played for six months to a year in each theater, usually with nearly 100% of show schedule. As the years passed, theater directors discovered the benefits of playing A and B titles for six months each, four films a year, providing more choice for the audience. With the advent of commercial 3D theaters, film production increased, more titles became available, and as print costs came down and the used print market developed, theaters were able to experiment and develop alternative programming models, playing even more titles on a daily or weekly basis.

The early film pro formas and return-on-investment calculations used by producers and distributors were easily worked out using the most successful films as a model. Best case scenario: 120 leases, 100% of show schedule, eight or nine shows a day for six months, no print costs, average 60% occupancy. Coupling that with the idea that 70 million people see giant-screen films a year, and one might believe (wrongly) that they were a license to print money.

But today, with split show schedules common and DMR providing even more programming choices, we can no longer point to ***Everest***, ***Mysteries of Egypt***, ***T-Rex***, or ***Space Station*** as typical models. Recoupment rates are prolonged, and "successful" films seem to be topping out at about $40 million box office gross, less than half that of the industry's most successful titles.

For advertisers and sponsors less concerned with the potential economic return (or lack thereof), the composition and size of the audience are paramount. Can a particular film deliver enough consumers to justify a commitment, whether in hard currency or marketing support? And no less important, can the sponsor develop a relationship with the local markets and receive the cooperation it expects and needs?

The time has come for our industry to produce a credible and reliable set of facts, figures, and guarantees that we can present to sponsors and investors to confirm the attractiveness of our product. We can only do that with the cooperation of *everyone* in the business.

Theaters and distributors have been reluctant to share numbers unless there was something to trumpet, like a record film gross, or a major landmark in annual attendance. The way we have collectively shied away from creating an industry-wide database could lead an observer to think that we have something to hide. Are theaters not reporting accurate box office and attendance to distributors? Are distributors afraid that other distributors or their exhibitor clients would be *offended* if they had a successful film that made a profit, or that we might attract new players to the industry? Or, forgive me, are we all too embarrassed to admit that either our latest film is a flop or we didn't successfully market it?

Whatever the reasons, now more than ever, it is clear that we function in a fragile environment, one in which we are all interdependent. The health of each segment of our industry is critical to the health of the whole. Sharing information and agreeing on mutually beneficial ways to proceed gives us all a chance to find new business models that work, and new business norms that will keep the industry growing and vibrant.

The Film Distributors Sponsorship Survey is a first step towards developing industry standard practices. It is fairly obvious from some of

ASTC Meets in Los Angeles in October

by Judith Rubin

More than 2,000 people attended the annual conference of the **Association of Science-Technology Centers**, Oct. 13–16, hosted by the **California Science Center** and held at the Los Angeles Convention Center and the Wilshire Grand Hotel. ASTC was founded in 1973 and has some 570 members that include 440 operating or developing science centers and museums.

Conference headliners included famed science fiction author **Ray Bradbury** in a dialogue with **Disney** ambassador **Marty Sklar**, renowned film critic **Leonard Maltin**, and *An Inconvenient Truth*'s producer/director team of **Lawrence Bender** and **Davis Guggenheim**. A well-attended keynote session featured the hosts of **Discovery Channel**'s award-winning *MythBusters* show, **Adam Savage** and **Jamie Hyneman**. An apparent highlight of this talk was a video showing Savage scientifically (but discreetly) setting fire to his own personal methane emissions.

The California Science Center hosted ASTC in October.

At ASTC, trade-show exhibitors are often seen doing business with one another as well as with the museums and theater owner/operators who attend, because the conference attracts vendors of many stripes — including designers, architects, fabricators, tech companies, and distributors of traveling exhibits. Media producers and AV companies are also well represented here, as science and technology centers constitute a strong market for them.

The California-themed party at CSC rocked, and guests were invited to eat, drink, dance, shmooze, and wander through the museum's new traveling exhibition, "Goose Bumps! The Science of Fear." The science center also hosted several conference sessions, as well as Big Screen Day in its IMAX theater. Big Screen Day attendees saw **Giant Screen Films**' ***Mummies: Secrets of the Pharoahs*** and ***Dinosaurs Alive! 3D***, **MacGillivray Freeman**'s ***The Alps***, **National Geographic**'s ***Sea Monsters 3D*** and ***Lions 3D***, and a preview of ***Legends of the Sky 3D*** from **K2 Communications**.

A line of chartered buses traveled uphill into the fog and through rugged Griffith Park, to **Evans & Sutherland**'s Fulldome Video Showcase at Griffith Observatory. A full house saw 31 selections from a multitude of sources, in five categories: data visualization, show trailers, excerpts, for kids, and experimental music and art. The works were screened on the observatory's Digistar 3/ESLP laser video projection system. All productions were created using the industry standard "dome master" format and projected on the 76-foot (23-meter) dome at 4k x 4k resolution.

In addition to the big de-

*(see **ASTC** on page 16)*

the completed surveys that some theaters have policies that are 20 years out of date. Our goal must be to hammer out an acceptable set of provisions to which all theaters will subscribe and that distributors can present to sponsors to make our industry an attractive investment and marketing option. Through our collective action we have strength in the marketplace. By presenting a unified front, we become more attractive to sponsors as an industry that stands behind its product.

Similarly, the Theater Attendance Reporting program, begun under the Giant Screen Theater Association and overseen by Cincinnati's **David Duszynski**, accumulates monthly attendance figures, theater by theater, and splits them out into a number of useful indices. Reporting a single number monthly is an easy first step for theaters. By achieving the participation of 100% of member theaters, we can hope that the benefits derived will make it obvious that the more data we have, the better.

We can also hope that distributors will reach an accord regarding the reporting of box-office grosses. Producers and distributors might also consider developing an industry pro-forma that can serve as a starting point for all filmmakers interested in producing product for the industry. At least we will be working with facts, and not fiction.

If we're all working from the same page, we will seem that much more professional to our potential benefactors and partners.

It's a good time to join together to put our house in order.

Andrew Gellis is chairman of the Giant Screen Cinema Association and president of Cinevest. He wrote the screenplays for and produced Across the Sea of Time *and* T. Rex: Back to the Cretaceous, *and was executive producer on* Galapagos, Space Station 3D, *and* China: The Panda Adventure, *among other giant-screen films. He can be reached at: agellis@cinevest.com.*

THE BIZ

FILM STOCK

Imax reports $7.5 M loss in Q3

On Nov. 9, **Imax Corporation** reported its results for the third quarter of 2007. It also restated results for several previous periods, including fiscal 2006 and the first two quarters of 2007. The restatements followed a review of the company's real estate leases that revealed errors in accounting for rent holidays, abatements, and other lease-related factors.

For the three months ending Sept. 30, 2007, the company posted a loss of US$7.5 million (–$0.19 per share) on revenues of $29.8 million, compared to a restated loss from continuing operations of $4.7 million (–$0.12 per share) on revenues of $31 million in the third quarter of 2006. For the nine months ending Sept. 30, the company lost $16.8 million (–$0.42 per share) on revenues of $84.5 million, compared to a loss of $7.6 million (–$0.19 per share) on revenues of $92.5 million in the same period of 2006.

Imax signed deals for 18 systems in the quarter, ten of which will be digital, doubling the total signings for the year. It recognized five installations in the quarter, compared to seven in 2006's Q3. Two systems that had been planned for Q3 slipped into the next quarter at the last minute. One system installed in the quarter was a joint venture. Backlog at the end of September stood at 90 systems with a value of $126.4 million.

Co-CEOs **Bradley Wechsler** and **Richard Gelfond** predicted "less choppiness in the systems revenue as we transition to having more recurring revenues from joint ventures and are less dependent on sales."

With regard to the company's new digital projection system, the executives said that, "we expect to have prototypes in the field and operating within six to seven months, paving the way for a larger scale rollout two to three months later." Digital systems cost $100,000 less to install than film systems and eliminate film print costs. For these reasons, Imax expects to be able to release ten to twelve DMR films per year, instead of six or seven, as they do now. They also predicted "being able to show live-action events such as the Super Bowl."

Wechsler said that research and development costs on the digital system have been capped, and are "not likely to be a significant financial drain on the company beyond the launch date."

In the week before the Nov. 9 report, Imax shares had reached a six-month high of $5.24, but they fell on the news to close at $4.34 that day and $4.15 on the next trading day. By Nov. 16, when this issue went to press, they closed at $4.66.

Motley Fool analyst **Rick Aristotle Munarriz**, a long-time follower of Imax's performance, warned that "you have to spend money to make money in joint ventures that involve costly system installations. With just $18.2 million in greenbacks, Imax is its own worst enemy in ramping up its presence." He added, "What Imax needs now is a big buyout."

Catalyst claims Imax is in default

Catalyst Fund Limited Partnership II, a holder of **Imax Corporation** bonds, has begun the formal process of placing Imax in default of its 9.625% Senior Notes due 2010, by notifying the company that it is "accelerating Imax's obligation to pay all amounts due" on the notes. Catalyst holds 33% of the bonds and says it is seeking to have the indenture trustee begin legal action against Imax "to enforce all remedies available under the indenture." Catalyst began legal action of its own against Imax in Canada in September. (*See The Biz, LF Examiner, October 2007.*)

Catalyst has asserted that Imax violated its obligations to bondholders since last spring, when the company asked bondholders to consent to an extension of the filing deadlines on its financial results for fiscal 2006.

DEALS

Imax's 4-pic deal with DreamWorks

Imax Corporation has announced a four-picture deal with **DreamWorks Animation SKG** under which the studio's first three 3D films will be released in IMAX 3D, and a fourth will open in IMAX 2D. The 3D titles are ***Monsters vs. Aliens***, opening in March 2009, ***How to Train Your Dragon*** (November 2009), and ***Shrek Goes Fourth*** (May 2010). The agreement is Imax's first multi-3D deal with a Hollywood studio.

The first film to open will be ***Kung Fu Panda***, in 2D, in June 2008. It stars **Jack Black** as the voice of a lazy panda who must become a kung fu master to protect his village from a villainous panther. Other voice talents in the cast include **Jackie Chan**, **Angelina Jolie**, and **Dustin Hoffman**. It is directed by **Mark Osborne** and **John Stevenson**.

Monsters vs. Aliens, directed by **Rob Letterman** and **Conrad Vernon**, is based on a 1980s comic book and is described by the Internet Movie Database as "a reinvention of the classic '50s monster movie as an irreverent modern day action comedy."

How to Train Your Dragon is based on the children's novel of the same name, and tells the tale of the teenage son of a Viking chieftain who must capture a drag-

The NCG Trillium in Grand Blanc, MI, opened an IMAX MPX theater this month.

DEALS

on as a rite of passage. It is directed by **Peter Hastings**.

Shrek Goes Fourth is the fourth in the successful series based on **William Steig**'s book, and stars the voice of **Mike Myers** as the title ogre, along with **Cameron Diaz** and **Eddie Murphy**. It is being directed by **Mike Mitchell**.

The 3D titles will be simultaneously released to conventional digital 3D theaters and IMAX 3D theaters, both film and digital. **Paramount Pictures** is distributing all four.

Four DMR titles set for 2008

Imax Corporation said on Nov. 1 that a DMR edition of ***The Spiderwick Chronicles***, a live-action fantasy adventure based on a best-selling series of children's books, will be released simultaneously with its conventional opening on Feb. 15, 2008. The film stars **Freddie Highmore**, **Mallory Grace**, and **Mary-Louise Parker**, and was directed by **Mark Waters**. It is being distributed by **Paramount Pictures**.

The following week, Imax co-CEOs **Bradley Wechsler** and **Richard Gelfond** revealed in a conference call that ***Harry Potter and the Half-Blood Prince***, the sixth film in the popular franchise, will become the fourth to run in IMAX theaters when it opens on Nov. 21, 2008. It is being directed by **David Yates**, who directed this year's installment, ***Harry Potter and the Order of the Phoenix***.

This brings the total of DMR titles for 2008 to four, including ***Shine a Light***, **Martin Scorsese**'s concert film of the **Rolling Stones**, which opens on April 4, and ***The Dark Night***, the next Batman adventure, which premieres on July 18.

Mummies coming in 3D in 2008

Mummies: Secrets of the Pharaohs is being converted to 3D for a re-release in early 2008. The film, produced by **Gravity Pictures** and distributed by **Giant Screen Films**, opened in March of this year, and has been booked in 30 theaters.

According to the distributor, the film was shot by director **Keith Melton** with 3D conversion in mind. Melton says that he and cinematographer **Reed Smoot** "made sure that the framing and shot composition were designed for that end purpose. There are particular sequences in the film that are going to come alive in the third dimension."

The 3D conversion will be handled by **Sassoon Film Design**, which converted **National Geographic**'s ***Roar: Lions of the Kalahari*** to 3D earlier this year. **Rick Gordon** of **RPG Productions** will be the supervising producer for the conversion.

NCG's first MPX opens in Michigan

Owosso, MI-based **NCG Cinemas** has opened its first IMAX MPX theater, a 350-seat house in an existing multiplex in Grand Blanc, MI. The 3D house opened on Nov. 15, just in time for ***Beowulf***. It is also showing ***Bugs!***.

The theater is on the southeastern outskirts of Flint, and about 50 miles northwest of Detroit. Flint was the site of a previous IMAX theater, in the **Autoworld** theme park, that operated from 1984 until about 1994.

NCG operates 100 screens in 11 theaters in Michigan, Indiana, and Tennessee.

AccessIT: 10,000 digital screens

Access Integrated Technologies, Inc., has announced that it plans to install another 10,000 digital cinema systems, on top of the nearly 4,000 it has accomplished in the first phase of its rollout. "Phase Two" is expected to begin in early 2008 and run for three years, and will include international installations and deals with exhibitors who were unable to participate in the first phase.

That first wave began in late 2005 with the intention of converting 2,500 35mm screens in two years. About a year later the goal was increased to 4,000 in the same period, and as of this month 3,750 have been installed, representing more than 12% of North America's 30,000 cinema screens.

The second phase also uses the "virtual print fee" model to fund the installations. Studios pay AccessIT about $1,000 for each digital screen on which one of their films appears, compared to about $1,500 for a film print. Those fees allow AccessIT to supply the hardware to the exhibitors at little or no cost beyond the installation expenses.

PERSONNEL

Rivers moving to Jersey City

In December, **Cherie Larson Rivers** will start at the **Liberty Science Center** in Jersey City, NJ, as director of Featured Experiences, where she will oversee traveling exhibitions, the digital 3D theater, and the 400-seat IMAX Dome theater. She comes from the **Museum of Science** in Boston, where she has managed the Mugar Omnitheater since 1987 and a digital 3D theater since 2004. She is a member of the board of the **Giant Screen Cinema Association**.

Rivers takes the position vacated by **Libby Lewis**, who left LSC in September to complete her master's and doctoral degrees in philosophy and religion at the California Institute of Integral Studies in San Francisco. She had been at LSC since 1993. She can be reached at libbylewis19@gmail.com.

Lesley Lewis elected ASTC head

Lesley Lewis, CEO of the **Ontario Science Center** in Toronto, was elected president of the **Association of Science-Technology Centers** at its annual conference in Los Angeles last month (*see report on page 2*). She succeeds **Wit Ostrenko** of the **Museum of Science and Industry** in Tampa, FL, whose second one-year term ended on Oct. 16.

Leslie Lewis

Lewis has been CEO of OSC since 1998.

Gemini is a Lightweight, Compact, 3D Camera

*(from **GEMINI** on page 1)*

the camera's gate during exposure, even with a vacuum back, reducing resolution. Sixty-five millimeter cameras typically resolve 40 to 50 lines per millimeter in the center of the image. The Gemini is able to capture 80 lines per mm, which makes up for most of the smaller image size. There are also image improvements in post production, but even before those enhancements the Gemini has a resolution that is three times that of an HD video camera.

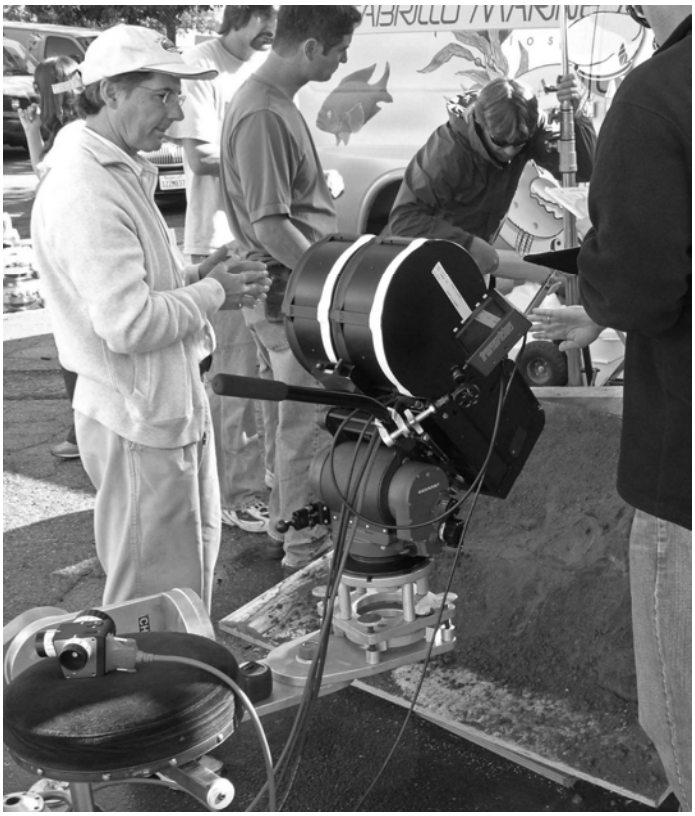
A vital feature of the Gemini is the 2.5-inch (6.25-centimeter) distance between the lens centers, since 90% of giant-screen 3D photography needs to use that inter-axial value. I've used wider inter-axials, but usually with longer lenses when shooting wildlife, whose scale is more forgiving. Using wider inter-axials in tight shooting environments can be disastrous, as it quickly becomes impossible for the audience to fuse the two stereo images.

Marty's first challenge

Marty Mueller: A 2.5-inch inter-axial sounds simple, but it creates all kinds of problems in designing the camera. The arrangement of film movement, lens elements, mirror shutter, ground glass, viewfinder, and video tap are significantly restricted by the proximity of the second eye.

The first challenge was to see if we could get the film to run horizontally though two 8/35 movements at such close spacing. It may seem odd, but the film in a motion picture camera spends most of its time standing still, capturing each amazing image, then waiting for the shutter to close completely. Then when it moves, it has to move fast. At the normal 24 frames per second, the loop of film through the movement sees peak accelerations of 110 Gs and speeds over 1,000 feet per minute (300 meters per minute).

Getting the film to turn through a tight corner was the test. We built a working model of the right half the camera and tried different contours for the film gate, running film at speed and shooting tests. I imagined the ride the film was taking around the corner at speed as if I were driving fast around a tight bend in a road. That thought led me to contour the film path to lead gradually into and out of the corner. It made for a much smaller minimum radius, and the film liked it much better.



Sean Phillips with the Gemini camera on location for Sea Monsters.

Photo by Marty Mueller.

Asking the film what it likes

Barb: The versatility and usability of a camera has a lot to do with its size and weight, where smaller equals lighter equals better. The next challenge was the magazine layout. To keep the magazines small, we wanted to arrange the rolls vertically and on the same center (coaxially). This meant finding a simple way to get the film turned 90 degrees to go though the camera and then back 90 degrees to wind up on the take-up. The arrangement had to be easy to thread, and had to move the film safely.

Marty plays with wooden blocks a lot at this point of conceptual design, making models of possibilities and letting the film tell us how it works. We wanted quick magazine changes, so the sprockets belonged in the mags That led to trying a simple quarter turn twist between horizontal and vertical sprockets in the mag foot. With the sprockets spaced just right, that met all the requirements. Happy film.

Since the take-up side is a mirror image of the supply side, threading is identical. An additional advantage of the coaxial layout is that the two sides are independently light tight, so only part of the loading needs to be done in darkness. The clutch and lock that connects the sprocket drive to the camera engages easily, and allows adjustment of the loop after the mag is mounted.

To keep the magazine weight down, we chose to keep the mag motors in the camera body. The necessary mechanical drive to each spindle is through a neoprene toothed belt that wraps itself around the drive pulley as the mag is mounted to the camera. The electrical connections are engaged at the same time. To insure a solid connection, there is a deadbolt-style lock for the magazine which connects its frame directly to the baseplate of the camera.

After these details were defined, we incorporated them into the working model and ran film through the system to fine tune the relationships. It's a good thing we did, as we found we needed more room for the variable loops between the sprockets and the advance mechanism, or movement as it's commonly called.

Marty: The working model did not have a removable magazine. A nasty surprise waited for me the first time I tried to mount the real mags on the real camera. I couldn't get the film all the way into the film gate. I figured out an unconventional threading technique that solved the problem, but it was awkward. But some time later, while waiting for other equipment to clear customs in Seattle on Stephen Low's *Legends of the Sky* shoot, several experienced camera assistants had an impromptu contest to see who could load the Gemini fastest. **Scott Smith**, untrained in the "proper" technique, simply held the magazine at a different angle, and the film dropped right into place. In this case, ignorance was bliss, and one-minute mag changes became a reality.

The Gemini camera

MSM Design

The heart of the camera

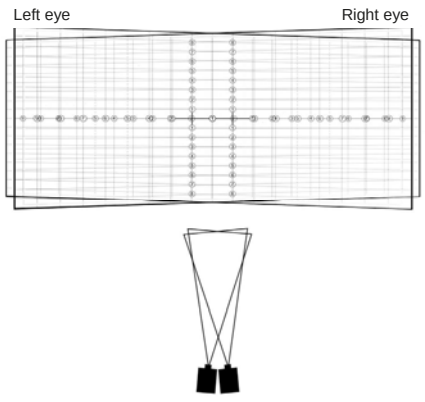
The movement is the mechanical heart of any motion picture camera. Its design determines the repeatability, or steadiness, of the image on the screen and it must hold each frame flat for perfect focus. In any camera the time available to advance each frame is related to the shutter size and angle. A 180-degree shutter opening is the goal, giving the film light for half the time, and the cinematographer light for the other half while the film is moved to the next frame. The film has to be stationary before the shutter opens at one side of the aperture, and has to remain stationary until the shutter closes at the opposite side, so the sweep angle of the shutter across the aperture is critical. A larger shutter gives a smaller relative angle, but makes the camera much bigger. Barb still razzes me about the bulge on one side of an early camera that was needed to enclose the shutter.

The rotating shutters, half mirror and half nothing, also need to be balanced. In our earlier 15/65 cameras the shutter assembly was the heaviest single moving part in the camera: over two pounds. Using an idea from a circa-1920 movie camera, I built the Gemini mirror shutters with an encircling rim. Tungsten counterweights are embedded in the rim opposite the mirror half to balance the shutter. The rim's fine pitch timing pulley teeth also incorporate the shutter drive. Overall weight, just over two ounces.

Keeping the reciprocating parts of a camera movement light doesn't affect the overall weight of a camera very much, but it has a profound effect on the image. Any vibration while the shutter is open causes loss of sharpness, essentially smearing your gorgeous image around on the film. To that end, less reciprocating weight means sharper pictures, and the 0.1-ounce (3-gram) film advance arms in the Gemini camera are de-*light*-ful.

Building the lens system

While the movement is the heart of the camera, the lenses are its eyes and its whole reason for existence. Advances in optics from computer design, new materials, and, most significantly, aspherical elements, have resulted in some superb new lenses for 35mm SLR cameras. Happily, that's the same image size as 8perf/35mm, so we get to take advantage of some of Canon and Nikon's best. Sadly, they don't build them for 3D cameras, so we had to correct that oversight!



The stock Canon and Nikon optics were completely removed from their mass-produced mountings and put into a custom compact 3D lens package. The goal was to control the iris, focus, and convergence of the lenses with the camera's internal electronics. Additionally, the convergence control has been designed to shift both lenses independently of the film plane, like the lens board on a view camera. When the lenses move this way, they slide the images across the film plane. This gives the Gemini an advantage over 3D rigs that "toe-in" one or both cameras by panning them slightly so that their lens centers converge at a given distance closer than infinity. That technique adds vertical misalignments to the stereo pair that worsen at the edges of the frame and with wider lenses. (*See illustration at left.*) Because the Gemini shifts the lenses, as opposed to panning the lens with the film plane, no keystone distortion is introduced.

The one exception to this is the 105mm macro lens. Macro photography can demand extreme uses of convergence, and that mandated a toe-in style convergence system for the 105mm lens only. Fortu-

*(see **GEMINI** on page 8)*

The lens system disassembled.

*(from **GEMINI** on page 7)*

nately, the 105mm lens (equivalent to a 175mm lens on a 15/65 camera) is so long that it shows little distortion from toeing in. With proper stereography the 105mm macro can make a subject 1.5 inches (3.8 centimeters) wide fill the entire frame and look great in 3D.

With the Gemini's 2.5-inch inter-axial, the biggest issue was getting the lens elements close enough together. The requirement for convergence meant that the center-to-center distance of the lens pair had to be precisely adjustable and stable.

Many new lenses use floating elements to improve performance, so the focusing mechanism had to move up to three separate lens groups identically in each lens. The support bearings for each group had to travel freely but align and track perfectly. The iris linkages had to accommodate both the focus movement and the centerline shift for convergence. Did I mention that the lenses had to interchange easily, and that the drives for the focus, iris, and convergence connect and calibrate automatically? The solution was an unconventional combination of linear bearings, flexural connecting elements, and precise pivots, nesting in a robust machined aluminum housing.

The operator's lens control concept was similarly unconventional. The control sends the exact position of the focus, iris, and convergence knobs to the camera. These numbers specify the drive motor positions for those functions. Each lens has its own tables in memory, and identifies itself to the camera as it is mounted. Three motors then drive the lens pairs to the requested positions.

It all worked great in the shop, but on the second shoot electrical noise sneakily added counts to the focus knob number, causing a focus drift. Big ouch!

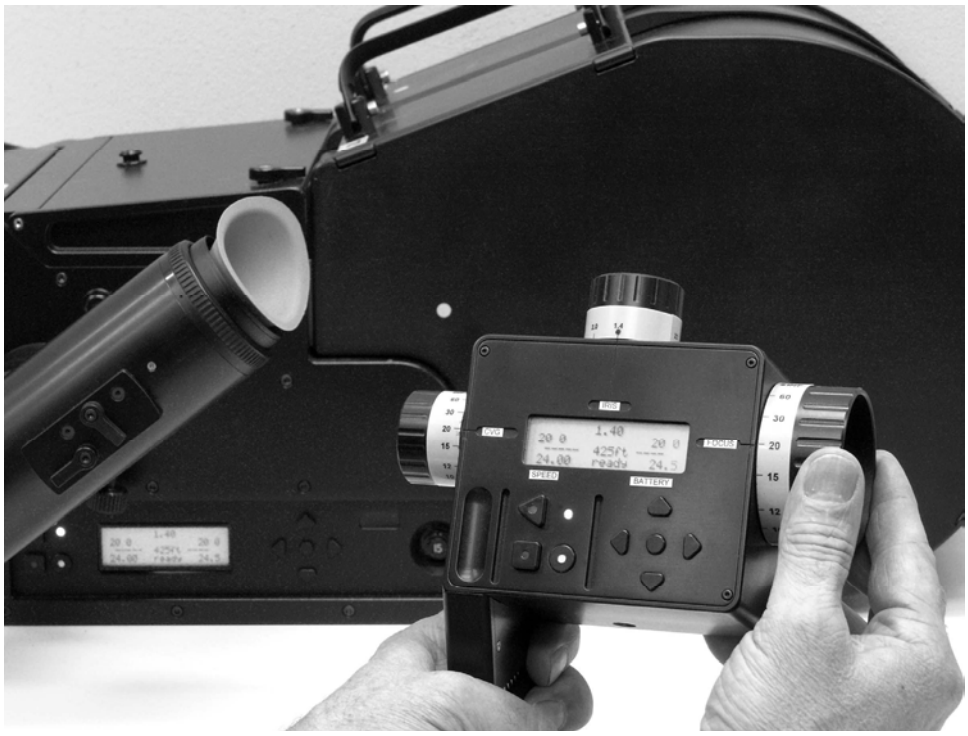
We rewired the control with noise-immune encoders and added a digital readout that independently confirms the actual lens response in feet and inches for focus and convergence, and f-stops and tenths for aperture.

Software control of camera functions has permitted features we only dreamed of on earlier cameras. In addition to the complete camera and lens remote control, we have very precise control of camera speed and film tension in the magazines, integral time lapse functions, footage remaining displays, and anti-tailout protection. A speed ramp can be coordinated with aperture compensation, and convergence can be slaved to focus. The camera can readily interface with motion-control systems and passive encoding for visual effects. The list hasn't ended yet, nor has the ability of the system to accommodate the latest requirements.

Post production

Sean: The Gemini camera was designed to shoot images that would enter a digital pipeline. Digital mastering is no longer the future of giant-screen 3D films; it is the present. Its ability to perfectly match and align stereo pairs has made it an essential component of good 3D filmmaking. Digital mastering adds creative options that filmmakers in all formats now require. With **Imax Corporation** introducing its digital projection system in only a matter of months, it is a safe bet that any giant-screen film currently in production will need a 4k or 6k digital master. Any giant-screen film in development now will probably need one by the time it is released.

The digital pipeline for the Gemini has been well tested and proven. Many of the live-action scenes in ***Magnificent Desolation*** and *Sea Monsters* were shot on my beamsplitter rig with older 8/35 cameras that the Gemini now out-performs. But even then it was possible to seamlessly intercut 8/35 with 15/65 images. For *Sea Monsters* we transferred our 8/35 dailies onto HD at **FotoKem**, where editor **Jonathan Shaw** could check for focus or other camera issues. We projected HD 3D dailies and edits at **Real D**, although FotoKem now has 3D HD screening as a regular service. The negative can also be printed down to 4/35 and viewed on film in 3D at FotoKem, or contact printed and viewed in 2D at **Simex/Iwerks** in Bur-



The operator's remote control.

MSM Design (3)

bank.

We recommend scanning Gemini negatives at 6144x4096-pixel resolution in DPX/Cineon color space for the maximum quality. Even if you end up mastering at 4K there are still benefits to initially over-sampling at 6K. For *Sea Monsters* we used **COS FX Films** in Hollywood. **DKP/70mm** also scans 8/35 and Foto Kem is adding an 8/35 gate to its scanning options in 2008.

The modest difference in aspect ratios between 8/35 and 15/65 can be made up in a number of ways. On *Sea Monsters* it was especially important to make sure that dome theaters leasing the film would get the most out of their venues, so we slightly stretched the very top of the image (which is usually sky or peripheral information) to fill the top of the dome theaters. This is a procedural (i.e., mostly automated) process that can be applied broadly to shots, as are sharpening and de-graining algorithms that can improve the apparent image quality.

Another option is to fill the left and right sides of the 8/35 image slightly past the 15/70 projection aperture, leaving a black bar at the top of the frame. This poses few problems in most theaters, and has been done many times with HD sourced footage. Lastly, the 8/35 image can be cropped left and right, so that the image fills the full height of the screen. The extra image area on the left and right can then be used to make convergence adjustments in post production.

A technique we developed on *Sea Monsters* was shooting with fisheye lenses, then removing the distortion in post to allow an ultra wide 3D underwater view impossible with standard lenses. This technique can be applied to get good 3D shots in extremely cramped interiors, like airplane cockpits, by using the Gemini camera with the 16mm fisheye lens. Like sharpening or de-graining, removing the distortion is a procedural process that is not labor intensive.

Let's make some movies!

After years of work the Gemini is a reality and available for rent to all giant-screen filmmakers. It aspires to be a workhorse 3D camera that can film in more situations than any previous camera. An underwater housing is under construction, and a sound blimp is planned as well. The Gemini website — gemini3dcamera.com — will be up soon.

Sean Phillips started shooting LF films with Graphic Films in 1979. He is a director and cinematographer who recently finished Sea Monsters: A Prehistoric Adventure *for National Geographic. He was the DP/stereographer and VFX supervisor on* Magnificent Desolation *and* Bugs!*, among many other LF films. He can be reached at s.phillips@verizon.net*

Marty and Barbara Mueller started MSM Design in a one-car garage in 1979, and have since built cameras and laboratory equipment for formats from Viewmaster reels to 30perf/65mm 3D. When they are not out paddling their kayak, they can be reached at mmueller@msmdesign.com or bmueller@msmdesign.com.

MSM Gemini Camera
Specifications

Format: Two-strip 8/35mm stereo with 2.5" interocular
Capacity: 1000-foot mags give 5.5 minute run time at 24fps

Width: 10.5 in (26.7 cm)
Height: 11.0 in (27.9 cm)
Length: 22.0 in (55.9 cm)
Weight:
Steadicam mode: 44 lbs. (20 kg)
With finder & 1000-foot load: 54 lbs. (24.5 kg)

Lenses:
- 16mm, f 2.8 fisheye
- 20mm, f 2.8
- 24mm, f1.4
- 35mm, f1.4
- 50mm, f1.4
- 105mm, f 2.8

Additional benefits:
- Film stock and lab production costs are one fifth the cost of 15/65 3D.
- Depth of field is about three times as great as other LF cameras for a given field of view.
- Lenses are much faster than comparable 65mm lenses. The 24mm (equivalent to the 40mm 15/65 lens) opens up to f1.4, which allows shooting in candlelight.
- Left- or right-side mirror shutter viewing with stereo video taps.
- Continuous synchronization of left and right eyes.

Marty and Barbara Mueller.

GSCA Conference Coverage, Part 2

Greg MacGillivray, MacGillivray Freeman Films

*(from **GSCA** on page 1)*

nominated for Oscars for their cinematography, the former won.

With this experience, MacGillivray and Freeman began work on ***To Fly!*** in 1975, and decided it needed a much higher proportion of aerials than previous LF films. At their request, **Nelson Tyler** adapted his Major Mount helicopter camera mount to support the IMAX Mark II camera, doubling its mass to 600 pounds (270 kilograms). Thus *To Fly!* became the first giant-screen film to be shot with a stabilized aerial camera mount. MacGillivray also adapted a helicopter belly mount he had used for *Jonathan Livingston Seagull* for use with the 15/70 camera. He pointed out the "highly sophisticated shower cap" they used to protect the lens until they were ready to shoot. "I'd be looking through a video tap and I'd pull that rope and pull the shower cap off the front of the 40mm lens." This mount and the modified Major Mount (dubbed the Monster Mount) were used for all the aerials in *To Fly!*

MacGillivray went on to describe the "revolution in aerial cinematography" brought about by **Ron Goodman**'s invention of the **Spacecam** gyrostabilized camera system. The system, originally developed for 35mm, was adapted for 15/70 cameras in 1996 and used by MacGillivray in 1997 for sequences in ***Everest***. He showed a reel from ***The Alps***, describing Goodman's aerial camera work with the Spacecam. The stability of the platform allows for shots that other mounts couldn't achieve, such as slowing the frame rate while shooting to create a zoom effect. Goodman's most recent advance is a 15/70 camera, custom-built for the Spacecam rig, that features a 250mm lens and laser focusing.

On MacGillivray's current project, ***Return to Everest***, he will attempt something never done before: filming the summit of Mount Everest from a helicopter. In May 2005, a French pilot landed a stripped-down turbo-powered helicopter on the summit, breaking the previous helicopter altitude record set by the pilot who rescued climbers in the 1996 disaster covered in *Everest*. Pilot **Gerald Biner**, who flew for *The Alps*, believes he can get a helicopter with the Spacecam and Goodman to the summit, and will try next May.

Audio recordist and engineer Tim Archer of Master's Digital in British Columbia, Canada, titled his presentation "To Blimp or Not to Blimp," and spoke of his experiences recording location audio for ***Ride Around the World*** for **Trinity Films**. A blimp is the soundproof housing that deadens the noise of a film camera so that sync sound can be recorded while it's running. He admitted that it's "a pain in the butt for the camera crew," but added that sync dialog and sound are worth the effort, and increase the realism of the scene the filmmaker is documenting. For location shooting on *Ride Around the World*, he recorded the audio onto a Sound Devices 744T four-track hard disk recorder, and "every time the camera rolled, we recorded. Every time the camera was quiet, we were recording rehearsals, we were recording wild [unsynchronized] tracks." He played audio clips from the film that demonstrated how he hid tiny mikes in many places to capture dialog and ambient sounds while the cameras rolled. He pointed out that when shooting non-actors, like the real-life cowboys in *Ride*, the best chance for getting natural-sounding dialog is to record them in their usual surroundings, not in a looping studio weeks or months after the filming.

Director and stereographer Sean Phillips described the complexity of merging computer-generated dinosaurs into live-action LF footage for ***Sea Monsters: A Prehistoric Adventure***. Even the underwater scenes in the film used footage captured on 15/70 or 8/70 as background plates. In those scenes, film grain had to be added to the animated creatures to match the grain present in the live-action background images. He used computer procedures to eliminate fisheye and color distortions in the live-action footage before the computer animals were added in. Another challenge was moving the camera through the water at speeds of up to 8 knots (9 mph or 15 kph) to match the speed of the largest of the ancient creatures. "My key grip, **Bobby Adams**, developed quite an elaborate rig to suspend the camera ten feet under water, and we would just drive it forward with the boat." For surface shooting, Phillips used the Gemini camera and the beamsplitter rig he used to shoot ***Magnificent Desolation***.

Placing animated creatures in live-action underwater 3D footage is much more complicated than one might expect because "there are a lot of things underwater

Tim Archer, Master's Digital

Phil Streather, Principal Large Format

that actually fill out the space that you aren't readily aware of. Light is coming down [from the surface], lighting up the water in beams, all of which have their own space." There are also ambient particles filling the water column, and they, the light beams, and the animated creatures have to appear to fit naturally in the 3D space of the image. "A tremendous amount of computational energy has to go into creating completely ambient environments. Without that many fish in the water, you're already up to...thousands of objects that need to be addressed by the computer."

David Keighley discussed the post-production pipeline for giant-screen films, and how digital technology has affected the process. He presented a complicated flow chart on which red lines signified "the old way of doing things" and green lines were new digital processes. In the pre-digital days, film was shot, processed, and printed for dailies. The negatives were cut to make an answer print and then release prints could be struck from the original negative. For larger releases, protection elements — interpositives and internegatives — were created to avoid damage to the original negatives, and release prints struck from them. The processes were simple and the options were relatively few.

With digital technology, the process is much more flexible, but also more complicated. Negatives or interpositives can be scanned at 2K, 4K, 6K, or 8K resolution. Many different versions can be created from the initial scan, in various aspect ratios and colorspaces for standard- or high-definition DVD release, or for release to digital cinemas. Digital intermediates, with post-production processing and effects, can also be used to create digital cinema packages (DCPs).

Keighley showed a video of the facilities at DKP/70mm Inc., and a film clip that illustrated the various aspect ratios used in LF films: 1.43:1, the full 15/70 frame; 1.78, the HD ratio; 1.9 the ratio of digital projectors; and 2.35, the ratio of most Hollywood (and DMR) films.

Phil Streather continued his series of conference talks on how 3D works with a discussion of the Z (depth) axis. There are two schools of 3D photography: ortho-stereo (parallel) and converging. With ortho-stereo, according to its chief proponent, **Imax Corporation**'s **Hugh Murray**, "If you shoot with the same perspective as the audience has, and use an average human interocular, you essentially recreate in depth and scale for the audience exactly what was in front of the camera." This style was used in ***Into the Deep***, ***T-Rex***, ***Deep Sea 3D***, and all other films shot with the IMAX Solido camera. With the converging "stereo window" technique, the angle between the two lenses is changed to converge on a point that becomes the plane of the screen when the image is projected in a theater.

Streather handed out anaglyph (red/blue) glasses, and showed how to "reconverge in post," that is, change the convergence of a stereo pair in anaglyph, using any ordinary graphic program like Photoshop. A tutorial on the process is available at the Web site of effects supervisor **Phil McNally**, www.captain3d.com.

Presentation Excellence

Imax's vice president of technical services, **Richard Mohabir**, led the session on "Presentation Excellence for Theater Managers and Projectionists." He said that good presentations can hurt a theater's business, because "good is the enemy of great," and visitors to IMAX theaters expect and deserve "consistently exceptional" presentations, not merely good ones. With Imax colleagues **Steven Weber**, **Jeff Sanders**, and **Bob Driscoll**, he demonstrated technical flaws that are common to giant-screen theaters, and how they can be corrected or avoided.

Weber played several audio clips from ***NASCAR 3D*** with different flaws and asked the conferees to identify them. After each clip he played the standard channel ID audio track ("This is track one, theater left rear speaker") to help identify problems that were more difficult to spot when listening to a film sound track. In one case one of the rear channels was completely missing. In another, the high frequencies were out on one speaker, and in another the sub bass channel was gone.

Mohabir demoed some common visual flaws: one lamp in a 3D projector being dimmer than the other, or the image out of focus, or the projectionist constantly adjusting the focus. Even if a casual viewer couldn't identify these problems, they could rob the screening of the important "wow" factor. He urged projectionists to practice focusing with a test loop until they can easily identify and quickly correct focus errors.

Sanders demonstrated the ghosting problems that can arise when polarizers are out of alignment, and Driscoll showed how distracting dirt on the field flattener can be.

*(see **GSCA** on page 12)*

Richard Mohabir, Imax Corporation

Arabella Cecil, Gravity Pictures

*(from **GSCA** on page 11)*

Know Thy Audience

Presenters: **Mary Nucci**, doctoral candidate, Rutgers University; Greg MacGillivray, MacGillivray Freeman Films; **Don Kempf**, **Giant Screen Films**; **Arabella Cecil**, **Gravity Pictures**; **Ben Stassen**, **nWave Pictures**; **Soames Summerhays**, **Summerhays Films**.

Nucci began the session by providing a summary of a survey she had conducted of nearly 120 visitors to each of Vancouver's two IMAX theaters in the month before the conference. Among her results:

- Between a quarter and a third watch giant-screen films because they "like the subject."
- Less than 10% did so because they "thought the title sounded good."
- Less than 5% wanted a break from other activities
- At both theaters, 64% of visitors said the films were balanced between education and entertainment.
- A majority consider giant-screen films to be more accurate than film in other venues.
- A large majority (in both theaters) are very interested in science-based films.
- At Canada Place, 42% like 3D better than 2D, 37% like them equally, and 5% prefer 2D.

MacGillivray asked the filmmakers on the panel to recount how they learned what audiences want from LF films. Kempf related how his first film, ***Michael Jordan to the Max***, didn't perform up to his expectations. "It was a classic instance of not knowing the audience." When the film opened in 2000, institutional theaters weren't as open to non-mission related films as they are now, and among those that did book it, the results were "humbling." Although Jordan was one of the most famous people in the world, visitors to museums and science centers "weren't going with basketball on their minds."

Summerhays said that in the early days of the medium they did little in the way of topic testing. "We picked subjects we thought were iconic, subjects that we felt passionately about," and made a film. "It's become a lot more finely tuned over time" with careful analysis of topic, title, and content testing.

Stassen said, "When it comes to knowing my audience, I must tell you, I don't have a clue." He said that the title is a very important factor, as he learned with his first 3D film, ***Encounter in the Third Dimension*** in 1999. It did "terribly" in its first few years, but performed much better when it was renamed ***3D Mania***. Since he self-funds his pictures, he doesn't approach films with an audience in mind, but asks, "How can I use 3D to reinvent the wheel?" he also relies on theme park ride films and other versions to supplement giant-screen box office.

Cecil, the writer and producer of ***Mummies: Secrets of the Pharaohs***, said that she follows the advice of a mentor: "'Make it for yourself.' That may sound like I'm not interested in the audience, but actually I'm profoundly interested in making it for the audience. The only way I can honestly guess what the audience might want is by asking myself, 'Am I interested in this,' because if I am, then I think they will be."

MacGillivray related how Imax Corporation had done a survey of over 10,000 theatergoers ten years ago, finding that their customers used the words "fun learning experience" to describe IMAX films. They also reported a "halo effect" associated with the IMAX brand, separating it from other entertainment options as "something that the audience could depend on, something like a Disney G-rated film."

Seven Habits of Marketers

"Seven Habits of Successful Giant-screen Marketers" featured moderator **Mark Bretherton** of the **LG IMAX Theater** in Sydney, Australia; **Julie LaRoche** of the **Montreal Science Centre**; **Alexandra van der Zee** from **Omniversum** in the Hague, Netherlands; and **Christine Hurtubise** of **COSI Columbus** in Ohio.

La Roche said that the key to success in her competitive market is planning, which she broke down into three parts: research, film programming, and marketing. She said that customer research is well worth the effort. Her studies have revealed the demographics of her audience and where they live. This helps in evaluating the market potential and their penetration in various areas. Knowing the audience helps her book films that will appeal to that audience. She starts the selection process 18 months in advance, looking at films in the pipeline on the basis of topics and the performance of similar films in the past. Marketing for the films she selects has to begin four to six months in advance of the opening. This provides enough time to find partners for whom the deal will be a "win-win situation." She budgets about 20% of box office revenues for marketing.

Van der Zee spoke about publicity and media relations. She uses a publicity agency that is constantly in touch with editors and journalists, pushing them to write about the Omniversum. This works well enough that she doesn't buy any print advertising. Another way to obtain publicity is to stage events related to the films: Greek Week, Dino-Days, Mummy Moments, and Alps Kids Days, for example. In the Netherlands, any event attended by a member of the royal family is well covered by the media, so they and other celebrities are often invited. Partnerships with media outlets like *National Geographic* magazine and organizations like the **World Wildlife Fund** can generate free advertising and mutually beneficial publicity. Of

Premiering This Month

© 2007 by Paramount Pictures and Shangri-La Entertainment

Beowulf: An IMAX 3D Experience

Set in a magical era veiled by the mists of time, replete with heroes and monsters, adventure and valor, gold and glory, one exceptional man, Beowulf, emerges to save an ancient Danish kingdom from annihilation by an ungodly creature. In return, this legendary six foot-six-inch Viking, brimming with daring confidence and ambition, succeeds to the throne.

"The name Beowulf resounds throughout the kingdom and songs are sung of his exceptional prowess and deeds after he comes to the rescue of King Hrothgar, whose kingdom has been devastated by Grendel, a ruthless monster who has tortured and devoured its residents, leaving them in a constant state of panic and fear.

"In ridding the kingdom of this savage beast, Beowulf gains fame and fortune for himself. Great riches and overwhelming temptations are thrown at him. How wisely he chooses to handle his newfound power will forever define his fate as a warrior, a champion, a leader, a husband, and most importantly, as a man.

"Academy Award-winning director **Robert Zemeckis** tells the oldest epic tale in the English language with the most modern technology, advancing the cinematic form through the magic of digitally enhanced live-action. *Beowulf* represents a decade-long quest for bestselling author **Neil Gaiman** (the graphic novels *Mirrormask* and *Sandman*) and Oscar-winning screenwriter **Roger Avary** (*Pulp Fiction*) to see the myth adapted to the big screen.

"A stellar cast is led by **Ray Winstone** (*The Departed*, *Sexy Beast*) in the title role. Joining him are Academy Award winner **Anthony Hopkins** as the cursed King Hrothgar, **John Malkovich**, **Robin Wright Penn**, **Brendan Gleeson**, **Crispin Glover**, **Alison Lohman**, and Oscar winner **Angelina Jolie** as Grendel's mother.

"The producers are **Steve Starkey**, **Robert Zemeckis**, and **Jack Rapke**. The executive producers are **Martin Shafer**, **Roger Avary**, and **Neil Gaiman**. The co-producer is **Steven Boyd**. The director of photography is **Robert Presley**. The music is by **Alan Silvestri**, with original songs by **Glen Ballard** and Alan Silvestri. The film is rated PG-13."

Beowulf is distributed by **Paramount Pictures** and, in addition to its wide 35mm release on Nov. 16, it opens in 3D to over 120 IMAX theaters and more than 700 digital 3D theaters, the first Hollywood film to be released simultaneously in 15/70 3D and digital 3D. Separate 3D versions were created for the different formats: the IMA X edition is orthostereo (parallel); the digital version is converged.

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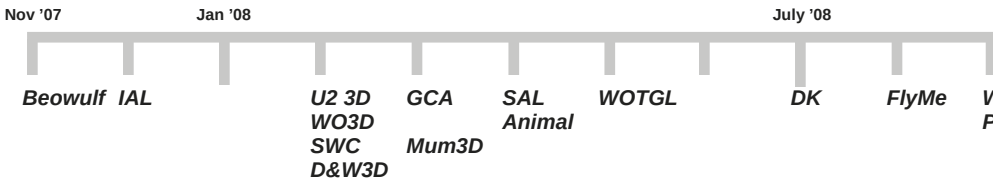
course they use the Internet, with e-mail newsletters, banner exchanges with partners, and viral marketing campaigns.

Hurtubise said that marketing her Iwerks Extreme Screen theater is a challenge and that "we might possibly have the smallest marketing budget in the industry — only $55,000 — and that's why we are scrappy marketers." Like LaRoche, she books films at least a year in advance, and sticks to the schedule even if a film doesn't perform well, rather than rearrange advance group sales. Because her marketing budget is so small, she assumes that visitors don't arrive knowing about their film options, and emphasizes on-site signage, with banners, waiting line monitors, the theater marquee, and other signs. By using Web searches, she contacts interest groups with connections to their films — the American Quarterhorse Association for *Ride Around the World*, for instance — and asks their advice for how to reach their members. And scheduling films to complement traveling exhibits helps build audiences while saving on the marketing and promotional campaigns.

Julie LaRoche, Montreal Science Center



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

I Am Legend

Warner Bros. Pictures; distributor: Warner Bros.; director: Francis Lawrence; producers: Akiva Goldsman, David Heyman, James Lassiter, Neal H. Moritz, Erwin Stoff; screenplay: Mark Protosevich, Akiva Goldsman; DP: Andrew Lesnie; score: James Newton Howard; executive producer: Michael Tadross. Cast: Will Smith, Salli Richardson, Alice Braga. Release: Dec. 14, 2007.

– Film will be converted to 15/70 with the IMAX DMR process.

U2 3D

3ality Digital Entertainment; distributor: National Geographic; directors: Catherine Owens; producers: John Modell, Catherine Owens, Jon Shapiro, Peter Shapiro; DPs: Peter Anderson, Tom Krueger; editor: Olivier Wicki. Cast: Bono, Adam Clayton, Larry Mullen Jr., The Edge. Shot in digital 3D. Release: Feb 1, 2008.

– Principal photography is complete.
– Editing is under way.

Wild Ocean 3D

Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Cresswell; sound designer: Mike Roberts. 3D. Release: Feb. 1, 2008.

– Principal photography is complete.
– Editing is being finalized.

*The Spiderwick Chronicles: The IMAX Experience **

Upon moving to Spiderwick Estate with their mother, brothers Jared and Simon Grace, along with their sister Mallory, find themselves pulled into an alternate world full of faeries and other creatures.
Paramount Pictures; distributor: Paramount; director: Mark Waters; producers: Larry J. Franco, Ellen Goldsmith-Vein, Albie Hecht, Karey Kirkpatrick, Julia Pistor; script: Karey Kirkpatrick, David Berenbaum, John Sayles; DP: Caleb Deschanel; score: James Horner; executive producers: Kathleen Kennedy, Frank Marshall. Cast: Freddie Highmore, Sarah Bolger, Mary-Louise Parker, David Strathairn. Release: Feb. 15, 2008.

–Film will be converted to 15/70 with the IMAX DMR process.

Dolphins & Whales 3D: Tribes of the Oceans (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment Distribution; director: -Jacques Mantello; script: Elisabeth Mantello, David Chocron; DP: Gavin McKinney; score: Christophe Jaquelin; producer: François Mantello. 3D. Release: Feb. 29, 2008.

– Principal photography is complete.
– Editing and scriptwriting are under way.

*Mummies 3D **

Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil. 3D. Release: Early 2008.

– **The 2007 film is being converted to 3D for re-release in early 2008.**

Grand Canyon Adventure: River at Risk

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens, Stephen Judson; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.) Release: March 14, 2008.

– Principal photography is complete. Editing is under way.

*Shine A Light: The IMAX Experience **

A career-spanning documentary on the Rolling Stones, with concert footage from their 2006 "A Bigger Bang" tour.
Shangri-La Entertainment; distributor: Paramount Pictures; director: Martin Scorsese; producers: Steve Bing, Michael Cohl, Victoria Pearman, Zane Weiner; score: the Rolling Stones; executive producers: Mick Jagger, Keith Richards, Charlie Watts, Ron Wood. Release: April 4, 2008.

–Film will be converted to 15/70 with the IMAX DMR process.

Animalopolis

Graphic Films Corporation; distributor: K2 Communications; Script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. Release: April 2008.

– November: Filming at the Los Angeles and San Diego zoos.
– Editing is under way.

Wonders of the Great Lakes

Science North; distributor: Science North; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 5, 2008.

– September: Aerials over Lake Superior.
– **October: Filmed sturgeon in Shawano, WI.**
– Principal photography is complete.
– Editing is under way.

The Dark Knight

Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. Release: July 18, 2008.

– Several scenes will be shot in 15/70.
– The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon

nWave Pictures; distributors: K2 Communications (LF), Summit Entertainment (digital 3D); director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr. 3D. Release: Aug. 22, 2008.

– The film is complete.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: Sept. 17, 2008.

– CGI work is under way through the fall.
– Filming will resume in January.

Proud American

Light Source, LLC; distributor: tba; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: September 2008.

– October: Aerial work in 22 locations nationwide.
– November: filming the last two (of five) stories.
– December: Western states ground shooting.
– Principal photography is 80% complete.

Legends of the Sky 3D

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October 2008.

– September: Shot aerials over British Columbia.
– November: Shooting Harrier jet.
– December: Shooting Boeing 787 assembly line in Washington state.
– **The first flight of the Boeing 787 has been delayed until spring 2008.**

*Harry Potter and the Half-Blood Prince: The IMAX Experience **

Harry Potter begins his 6th year at Hogwarts School of Witchcraft and Wizardry.

Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21, 2008.

– Film will be converted to 15/70 with the IMAX DMR process.

Balloon Fiesta (wt)

Immortal Classics; distributor: MacGillivray Freeman Films; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2008.

– October: Filmed the Albuquerque Balloon Fiesta and at the Anderson-Abruzzo International Balloon Museum.

Sea Rex

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2009.

– **Production will restart in early 2008.**

Arabia (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Jack Stephens; (topside), Howard Hall (underwater); editor: Stephen Judson. 3D. Release: Spring 2009.

– November-December: Filming begins in the Red Sea and on the Arabian Peninsula.
– **December: Filming the annual Hajj pilgrimage in Mecca, Saudi Arabia.**

Return to Everest (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Spring 2009.

– Two-thirds of photography is complete.

Rocky Mountain Express

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: Spring 2009.

– Extensive aerial footage has been shot.
– Principal photography continues through 2007 and 2008.

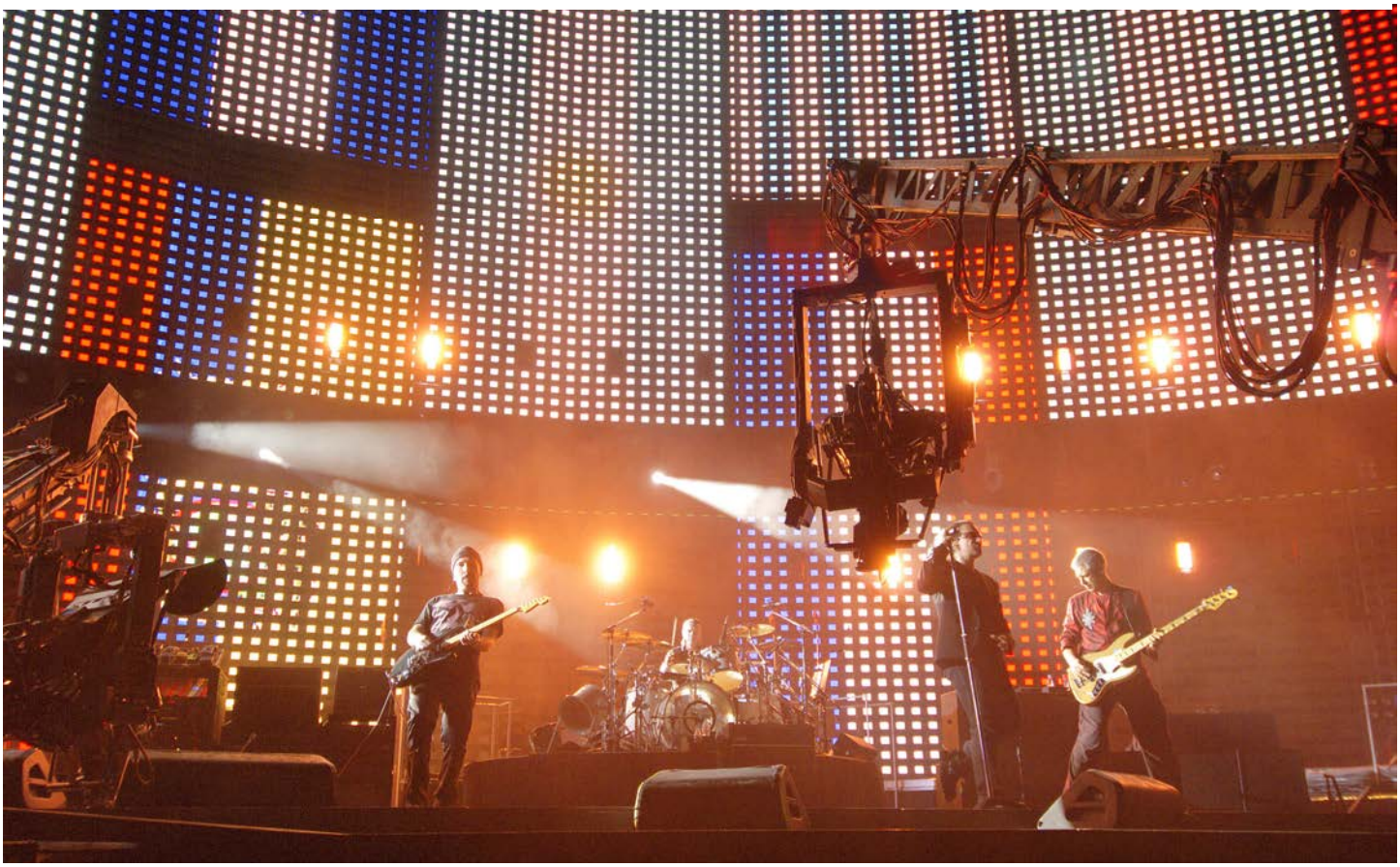


Photo by C. Taylor Crothers. © 2007 3ality Digital Entertainment.

Director Catherine Owens used up to nine 3D HD video rigs with Sony F950 cameras to film the Vertigo tour for U2 3D, *distributed by National Geographic.*

2,000 Attend ASTC's Conference in October

*(from **ASTC** on page 3)*

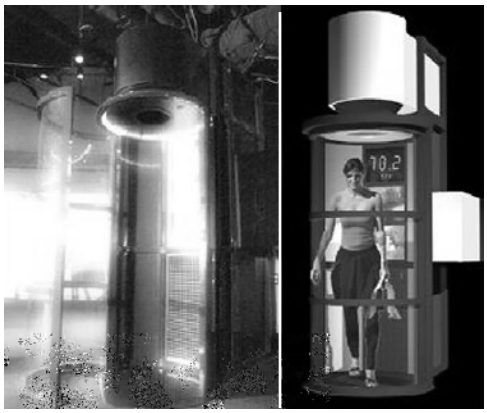
mos at CSC and the observatory, and what could be seen in the various domes and small theaters dotting the exhibit floor, conference presentations included many smaller screenings and media demos. **Steve Savage**, president of **Sky-Skan, Inc.**, led the session on "3D Stereo in Full-dome," screening live-action shots, 3D animation, real-time image generation, and other selections from the International DomeFest, held in August in Albuquerque, NM.

Two giant-screen producers offered demos of stereoscopic 3D digital media for smaller screens: National Geographic and **Real D** presented ***Sea Monsters 3D***, and **nWave Pictures** and **Edwards Technologies, Inc.**, teamed up to show several clips, including ***Fly Me To the Moon***. Recognizing that science museums will be thinking of content when they outfit a theater, both of these demos linked a digital projection system to a digital library of educational content.

ASTC is a natural magnet for people and companies connected to the giant-screen industry and we encountered **Diane Carlson** of Seattle's **Pacific Science Center**, **Giant Screen Cinema Association** chair **Andy Gellis**, **George Wiktor** of **Hettema Design**, **Mark Katz** of National Geographic, **Mike Bruno** and **Jeri Panek** of Evans & Sutherland, **Joe DeAmicis** of the California Science Center, and **Marianne Cheyne** of XpanD Cinema. **Ammiel Najar** was talking up **Graphic Films**' April 2008 LF release, ***Animalopolis***. **Steve Bishop**, VP of the **Harsco Science Center** at the **Whitaker Center for the Arts** in Harrisburg, PA, reported that his 210-seat IMAX 3D theater was currently showing ***Roving Mars*** and ***Aliens of the Deep***, tied in with a traveling exhibit, the "Science of Aliens."

The **Gizmo Group** was displaying its tornado simulator, which doubles as a hurricane simulator and adapts to other kinds of bad weather as well. "Gizmologist" **Chris Barrs** told us that the **McWane Science Center** in Birmingham, AL, among others, had found it a convenient accessory when screening ***Hurricane on the Bayou***. The simulator, which is available to lease or buy, is a cylinder about the size of a phone booth, combining wraparound AV, sound, and wind effects. It also snaps the visitor's picture during the experience.

Steve Doran of the **Audubon Nature Institute** in New Orleans reported that the post-Katrina delays were almost at an end and the new Audubon Insectarium with its 63-seat interactive theater developed by **Technifex, Inc.**, would be opening in mid-2008 with the animated, high-def "Insect Awards Night" show. Audubon also offers a 28-seat mobile version of the show, in addition to a Traveling Bug Show complete with live insects and educational materials.



The Gizmo Group's Hurricane Simulator.

Jeffrey Kirsch of the **Reuben Fleet Space Center** in San Diego, CA, chatted about the need for dome theater operators to pool resources to get more dome-specific content produced, rather than relying on footage primarily intended for flat screens. "Domes are on their own," he said. "We must rally the troops in support of a medium that has worked and can still work." As **Greg MacGillivray** pointed out at the first GSCA conference in Los Angeles in 2006, a large portion of the giant-screen audience sees the shows in a dome.

Full-dome video

Paul Tetu of Sky-Skan reports that full-dome video is coming into its own. "We've passed the early adoption stage," he said. The first full-dome video system (a Sky-Skan installation) was shown in London in 1998, and as late as 2002 there were still fewer than 20 worldwide. But now, according to **Loch Ness Productions**' online full-dome theater compendium (www.lochnessproductions.com/lfco/lfco.html), the worldwide total exceeds 300 (about half in the US). Considering that the primary system providers — E&S, Sky-Skan, **Goto**, **Zeiss**, **Global Immersions**, and **RSA Cosmos** — are currently installing a combined total of about 60 new systems annually, the total could reach 500 in less than four years. Although their hardware offerings differ, the system providers have collaborated on data standards to allow the widest possible distribution of content.

About half of all full-dome venues in the world are E&S installations, and the company has amassed a considerable content library for full-dome. E&S' Mike Bruno expects the technology will be adopted by venues ranging from the smallest planetariums (under 40 feet in diameter) to the largest dome cinemas (65 feet and over). He believes the digital dome format has the potential to revive what he calls "white elephant" domes — smaller planetariums whose technology hasn't been upgraded in decades — and, significantly, that eventually the planetarium and giant-screen cinema markets are likely to overlap and converge. Digital technology makes it possible; the need to finance quality content makes it desirable.

This convergence encourages theater operators to see their venues with fresh eyes. **Jeff Stanford**, public relations director at the **Orlando Science Center**, says the center plans to convert its 15/70 **Iwerks** dome to a digital system within the next two years and is conducting a capital campaign now. "We're looking for more things to do than just show films," he said. "There are some great films, but there are more options than just films."

The 2008 ASTC conference will be held in Philadelphia, PA, Oct. 18–21. For more information visit www.astc.org.

*(from **SHORTS** on page 28)*
column on page 2).

For more information, visit the GSCA Web site. www.giantscreencinema.com.

Californians survive wildfires

The wildfires that swept through southern California in October, killing ten people and causing hundreds of thousands to evacuate their homes, disrupted but had no serious long-term impact on the people and organizations involved in giant-screen films in the region. Perhaps most seriously affected were the **Reuben Fleet Science Center** and the **San Diego Museum of Natural History**. The former has a 316-seat IMAX Dome theater, the latter a 300-seat Iwerks 8/70 theater.

According to COO **Craig Blower**, the Fleet closed for a week to save power and avoid drawing fine smoke particles into the building through the ventilation system. The closure cost the museum about US$50,000 in lost revenues and wages paid to hourly employees who had been scheduled to work. Gallery admission was free and IMAX prices were reduced for the first three days after reopening, until schools reopened. Blower adds, "As it did back in 2003, the fires have also dampened our recent attendance, with our numbers down about 15–20% of normal [as of early November]. With the air quality still a concern, it may be several weeks before the public gets back in the museum -attending mode."

The Natural History Museum was closed for only one day.

At a more personal level, several industry residents of the area were evacuated or saw fires approach their homes or offices. The Fleet's Blower said he had to evacuate for one day, as did other museum workers, although no one on his staff lost their homes. **Don Steele** of **Summerhays Films** says he "just stayed home and breathed ashes," but **Soames Summerhays** stoically reported that "Yes, the fires did come right through us — and almost got our office — but not quite! Kept us out of circulation for a little more than a week."

Fred Ashman, currently directing ***Proud American***, sent out an e-mail reporting that he and many of his crew were on mandatory evacuation, but that his home was undamaged when he returned. Shooting set for the week of the worst fires had to be canceled, putting him a couple of weeks behind schedule, but he says the September release of the film will not be affected.

Dark Knight shot LF in Hong Kong

Residents of certain areas of Hong Kong received letters late last month that advised them that for its next Batman film, ***The Dark Knight***, **Warner Bros.** would be using "state-of-the-art IMAX camera technology to film in glamorous Hong Kong while flying through Central, Western, and Wang Cha districts. During low-flying operations, people in the vicinity may hear aircraft-flying sounds at intervals." Four helicopter flights were scheduled between Nov. 6 and 12, and a C-130 cargo plane made five flights between Nov. 6 and 9.

As we reported earlier, approximately 20 minutes of *The Dark Knight* has been shot in 15/70, a first for a Hollywood production. When the film opens in IMAX theaters in July 2008, those sequences will fill the IMAX screen, while the rest of the film, shot in conventional 35mm, will appear letterboxed. Audiences in conventional theaters will presumably see some improvement in picture quality, but no change in aspect ratio, during the LF sequences.

According to *Grand Rapid Press* reporter **John Serba**, a seven-minute prologue for *The Dark Knight* will run before DMR screenings of December's ***I Am Legend***.

3D TV coming from Taiwan

PC World magazine reports that a research group in Taiwan has developed 3D technology for LCD televisions as large as 42 inches (107 centimeters) that could be on sale to consumers in as little as two years. The system, invented at the government-funded Industrial Technology Research Institute, attaches a "micro-retardation array" to the front of the display, which it says does not add significantly to the cost of the TV. Viewers wear polarized glasses.

Once the ITRI develops a technology, it signs deals with private companies to market and sell the devices.

Worldwide LF Theater Inventory

As of November 1, 2007

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		20		1			**21**
IMAX	3	47	45	7	185	6	**293**
IWRK		19	7		19	1	**46**
KINO		1	3		3		**7**
MEGA	1	3	6	1	14	1	**26**
Other		7	9		3		**19**
Total	**4**	**100**	**71**	**9**	**231**	**8**	**423**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	18	**20**
	15/70	11	12	2	25	**50**
	Total	**16**	**12**	**9**	**63**	**100**
Europe	8/70	3	6	5	11	**24**
	15/70	7	22	5	12	**46**
	Total	**10**	**28**	**10**	**23**	**71**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	8/70	7	6	1	25	**39**
	15/70	27	72	4	89	**192**
	Total	**34**	**78**	**5**	**114**	**231**
South America	8/70				2	**2**
	15/70	3	2		1	**3**
	Total	**3**	**2**		**3**	**8**
World	8/70	15	13	11	59	**98**
	10/70			2	19	**21**
	15/70	48	115	11	130	**304**
	Total	**63**	**128**	**24**	**208**	**423**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	73	27	**100**
Europe	35	36	**71**
ME	2	7	**9**
NA	108	123	**231**
SA	3	5	**8**
Total	**224**	**199**	**423**

Bookings: November 2007 by Film

768 bookings of 97 films in 312 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
300	**San Diego Reg**	**10/19/07**	**11/1/07**
	Tigard Reg	**10/19/07**	**11/1/07**
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	**10/1/07**	**9/30/08**
AfricAdv	Austin	5/19/07	4/30/08
	Moscow	10/11/07	10/10/08
	Tarentum Cmk	6/15/07	
AIA3D	Eilat Epic	1/1/07	12/31/07
AIWC	**San Diego RHF**	**2/07**	**9/30/08**
AJ	Erie	4/21/07	11/30/07
	Jackson MS	6/1/07	11/30/07
Alamo	San Antonio 2D		
Alaska	Baltimore	7/1/07	6/30/08
	Saint Louis Arch	1/13/07	1/2/08
ALBT	**Duluth**	**11/2/07**	**4/30/08**
	Nuremberg	12/21/06	12/31/07
AlienAdv	Berlin CS	3/1/00	
	Eilat Epic	4/4/04	12/31/07
	Glasgow	3/1/05	12/31/07
	Sofia CC	7/1/07	6/30/08
Alps	**Atlanta FMNH**	**8/15/07**	**8/3/08**
	Baltimore	**10/17/07**	**1/17/08**
	Barcelona	9/15/07	9/14/08
	Birmingham AL	**6/6/07**	**5/25/08**
	Chantilly	**10/24/07**	**2/1/08**
	Charleston SC	4/13/07	3/29/08
	Cincinnati MC	**5/23/07**	**5/11/08**
	Denver MNS	10/4/07	10/3/08
	Edmonton TWS	**10/5/07**	**10/3/08**
	Garden City	7/4/07	12/31/07
	Gatineau	**6/29/07**	**6/30/08**
	Hague	6/15/07	6/14/08
	Houston MNS	**10/10/07**	**11/1/07**
	Hutchinson	**7/11/07**	**6/28/08**
	Lubbock	3/15/07	3/16/08
	Milwaukee	**9/12/07**	**3/20/08**
	Montreal SC	**4/25/07**	**4/23/08**
	Norwalk	**9/28/07**	**1/17/08**
	Orlando SC	11/15/07	11/14/08
	Portland OMSI	3/21/07	3/20/08
	Providence Imx	**11/2/07**	
	Regina	6/1/07	5/31/08
	Sacramento Imx	4/6/07	4/5/08
	Speyer Imax	5/30/07	5/29/08
	Sudbury	**7/4/07**	**6/24/08**
	Syracuse	**7/18/07**	**7/14/08**
	Tampa MOSI	**9/7/07**	**11/14/08**
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Amazon	Sioux Falls	10/6/07	
Antarc	Tianjin	9/11/07	3/9/08
Bears	Hibbing	9/1/07	8/31/08
	Kagawa	10/2/07	12/16/07
	Lucerne	**12/1/06**	**3/13/08**
	Nuremberg	9/1/07	8/31/08
	Providence Imx	**11/8/07**	**11/8/08**
	Saint Félicien	5/31/06	5/31/08
Beavers	Parker	11/1/06	12/31/07
Beowulf	**Amsterdam PN**	**11/16/07**	**12/07**
	Ankara AFM	**11/16/07**	**12/07**
	Apple Valley Imx	**11/16/07**	**12/07**
	Atlantic City	**11/16/07**	**12/07**
	Auckland Sky	**11/16/07**	**12/07**
	Bangkok	**11/16/07**	**12/07**
	Barakaldo Yel	**11/16/07**	**12/07**
	Batavia GQT	**11/16/07**	**12/07**
	Berlin CS	**11/16/07**	**12/07**
	Boise Reg	**11/16/07**	**12/07**
	Bradford	**11/16/07**	**12/07**
	Buenos Aires NA	**11/16/07**	**12/07**
	Buford Reg	**11/16/07**	**12/07**
	Busan CGV	**11/16/07**	**12/07**
	Calgary Cpx	**11/16/07**	**12/07**
	Cathedral City	**11/16/07**	**12/07**
	Cedar Rapids	**11/16/07**	**12/07**
	Chicago Imx	**11/16/07**	**12/07**
	Cincinnati NA	**11/16/07**	**12/07**
	Col Springs Cmk	**11/16/07**	**12/07**
	Colleyville	**11/16/07**	**12/07**
	Columbus AMC	**11/16/07**	**12/07**
	Covington OTI	**11/16/07**	**12/07**
	Cuernavaca Cmx	**11/16/07**	**12/07**
	Daegu CGV	**11/16/07**	**12/07**
	Dallas Cmk	**11/16/07**	**12/07**
	Dearborn	**11/16/07**	**12/07**
	Denver CC Reg	**11/16/07**	**12/07**
	Dubai	**11/16/07**	**12/07**
	Dublin Reg	**11/16/07**	**12/07**
	Edmonton Cpx	**11/16/07**	**12/07**
	Evansville Sho	**11/16/07**	**12/07**
	Fitchburg Star	**11/16/07**	**12/07**
	Fort Lauderdale	**11/16/07**	**12/07**
	Fresno Reg	**11/16/07**	**12/07**
	Garden City	**11/16/07**	**12/07**
	Glasgow	**11/16/07**	**12/07**
	Gloucester Cpx	**11/16/07**	**12/07**
	Grand Blanc NCG	**11/16/07**	**12/07**
	Grand Rapids Cel	**11/16/07**	**12/07**
	Guadalajara Cpl	**11/16/07**	**12/07**
	Guatemala City Alb	**11/16/07**	**12/07**
	Halifax	**11/16/07**	**12/07**
	Hampton	**11/16/07**	**12/07**
	Hong Kong UA	**11/16/07**	**12/07**
	Hooksett Zya	**11/16/07**	**12/07**
	Houston Reg	**11/16/07**	**12/07**
	Hyderabad	**11/16/07**	**12/07**
	Indianapolis Imx	**11/16/07**	**12/07**
	Indianapolis Ker	**11/16/07**	**12/07**
	Irvine Reg	**11/16/07**	**12/07**
	Istanbul AFM	**11/16/07**	**12/07**
	Kazan	**11/16/07**	**12/07**
	King of Prussia Reg	**11/16/07**	**12/07**
	Kiryat Bialik	**11/16/07**	**12/07**
	Krakow CC	**11/16/07**	**12/07**
	Langley Cpx	**11/16/07**	**12/07**
	Lansing Cel	**11/16/07**	**12/07**
	Las Vegas Bre	**11/16/07**	**12/07**
	Lincolnshire Reg	**11/16/07**	**12/07**
	Lodz CC	**11/16/07**	**12/07**
	London BFI	**11/16/07**	**12/07**
	Los Angeles AMC	**11/16/07**	**12/07**
	Los Angeles NA	**11/16/07**	**12/07**
	Louisville NA	**11/16/07**	**12/07**
	Malaga Yel	**11/16/07**	**12/07**
	Manchester NA	**11/16/07**	**12/07**
	Manchester UCI	**11/16/07**	**12/07**
	Manila	**11/16/07**	**12/07**
	Melbourne MV	**11/16/07**	**12/07**
	Mesa DT	**11/16/07**	**12/07**
	Mexico City Per Cpl	**11/16/07**	**12/07**
	Mexico City San Cpl	**11/16/07**	**12/07**
	Mexico City Uni Cpl	**11/16/07**	**12/07**
	Mississauga Cpx	**11/16/07**	**12/07**
	Montreal Cpx	**11/16/07**	**12/07**
	Moscow	**11/16/07**	**12/07**
	Nashville Reg	**11/16/07**	**12/07**
	Natick JF	**11/16/07**	**12/07**
	New Rochelle Reg	**11/16/07**	**12/07**
	New York AMC	**11/16/07**	**12/07**
	Nuremberg	**11/16/07**	**12/07**
	Olathe AMC	**11/16/07**	**12/07**
	Ontario Reg	**11/16/07**	**12/07**
	Orlando Reg	**11/16/07**	**12/07**
	Oviedo Yel	**11/16/07**	**12/07**
	Paris Gau	**11/16/07**	**12/07**
	Phoenix AMC	**11/16/07**	**12/07**
	Portage GQT	**11/16/07**	**12/07**
	Prague CC	**11/16/07**	**12/07**
	Quebec	**11/16/07**	**12/07**
	Raleigh	**11/16/07**	**12/07**
	Reading JF	**11/16/07**	**12/07**
	Richmond Cpx	**11/16/07**	**12/07**
	Rochester Cmk	**11/16/07**	**12/07**
	Sacramento Imx	**11/16/07**	**12/07**
	Saint Augustine	**11/16/07**	**12/07**
	Saint Louis Weh	**11/16/07**	**12/07**
	Saint Michael Cmg	**11/16/07**	**12/07**
	Saint Petersburg Kro	**11/16/07**	**12/07**
	Saint Petersburg Muv	**11/16/07**	**12/07**
	San Antonio San	**11/16/07**	**12/07**
	San Diego Reg	**11/16/07**	**12/07**
	San Francisco AMC	**11/16/07**	**12/07**
	Sandy	**11/16/07**	**12/07**
	Seattle PSC 2	**11/16/07**	**12/07**
	Seoul CGV	**11/16/07**	**12/07**
	Spokane	**11/16/07**	**12/07**
	Sterling Heights AMC	**11/16/07**	**12/07**
	Sydney WBS	**11/16/07**	**12/07**
	Taipei WVC	**11/16/07**	**12/07**
	Tampa Cha	**11/16/07**	**12/07**
	Tarentum Cmk	**11/16/07**	**12/07**
	Tigard Reg	**11/16/07**	**12/07**
	Toronto Cpx	**11/16/07**	**12/07**
	Tulsa Cmk	**11/16/07**	**12/07**
	Vaughan Cpx	**11/16/07**	**12/07**
	Warsaw CC	**11/16/07**	**12/07**
	West Nyack Imx	**11/16/07**	**12/07**
	West Palm Beach Muv	**11/16/07**	**12/07**
	White Plains NA	**11/16/07**	**12/07**
	Williamsville Reg	**11/16/07**	**12/07**
	Woodridge Cmk	**11/16/07**	**12/07**
	Ypsilanti NA	**11/16/07**	**12/07**
BP	Chongqing CP	5/1/07	4/30/08
	Saint Augustine	**4/18/07**	**6/30/08**
Bugs	Grand Blanc NCG	11/16/07	4/16/08
	Poznan CC	9/4/07	
	Quebec	3/2/07	3/2/08
	Schenectady	9/29/07	4/29/08
	Sofia CC	9/21/07	
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Laie	1/26/05	12/07
	Pitea	9/15/07	1/31/08
	San Diego RHF	10/1/06	9/30/08
CTPA	Hong Kong UA	6/1/07	11/30/07

Film	Theater	Open	Close
CV	Guayaquil	3/1/07	2/29/08
	Killeen	11/2/07	4/25/08
Cyberwor	Seoul CGV	3/3/06	3/2/08
DinoAliv	**Baltimore**	**5/2/07**	**4/30/08**
	Bradford	5/24/07	1/31/08
	Cleveland	4/28/07	4/27/08
	Columbus COSI	6/9/07	12/31/07
	Copenhagen	9/20/07	2/20/08
	Dallas MNS	5/30/07	5/25/08
	Davenport	5/16/07	5/1/08
	Dearborn	4/4/07	12/31/07
	Edmonton TWS	5/18/07	5/1/08
	Fort Lauderdale	5/25/07	12/1/07
	Galveston	**6/6/07**	**5/25/08**
	Kansas City Sci	3/31/07	1/31/08
	Katowice CC	9/3/07	2/3/08
	Kenner	11/1/07	11/1/08
	Krakow CC	9/3/07	2/3/08
	Lehi	5/25/07	5/31/08
	London SM	5/25/07	1/31/08
	New York AMNH	5/18/07	5/1/08
	Oakland	6/20/07	6/20/08
	Omaha Zoo	**5/2/07**	**4/4/08**
	Orlando SC	6/15/07	12/31/07
	Philadelphia	**10/10/07**	
	Prague CC	9/18/07	2/20/08
	Regina	11/2/07	6/30/08
	Saitama Omi	5/26/07	11/26/07
	San Diego RHF	6/22/07	1/15/08
	Seattle PSC 2	**5/25/07**	**12/1/07**
	Virginia Beach	**5/30/07**	**4/1/08**
	Wakayama	7/6/07	12/31/07
	Warsaw CC	9/3/07	2/3/08
DinoGOP	**Rochester Cmk**	**10/31/07**	
DIS	Hague	11/21/07	11/26/07
	Toulouse	2/5/07	1/4/08
Dolphins	**Alamogordo**	**7/11/07**	**6/30/08**
	Milwaukee	**9/14/07**	**6/30/08**
	Saint Augustine	**6/2/07**	**12/31/07**
DS3D	Amneville	6/13/07	12/31/07
	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Birmingham UK	2/9/07	1/31/08
	Boston NEA	3/3/06	3/31/08
	Bradford	2/10/07	4/9/08
	Chattanooga	3/3/06	3/2/08
	Copenhagen	11/24/06	11/23/07
	Dubai	10/23/06	12/22/07
	Duluth	**5/25/07**	**5/4/08**
	Galveston	9/22/06	11/16/07
	Garza Garcia	8/23/07	2/23/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Hong Kong SM	8/1/07	1/31/08
	Houston MNS	**3/14/07**	**3/8/08**
	Hyderabad	2/1/07	1/31/08
	Istanbul AFM	10/7/07	8/31/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	4/12/08
	Las Vegas Lux	3/3/06	12/31/07
	London BFI	9/3/06	12/31/07
	London SM	**10/26/07**	
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Manila	8/28/07	8/27/08
	Melbourne MV	4/13/06	4/12/08
	Memphis Pink	**7/4/07**	**2/29/08**
	Menlyn	6/24/07	1/23/08
	Moscow	5/31/06	5/31/08
	Myrtle Beach DCI	**5/9/07**	**12/31/07**
	Omaha Zoo	6/1/06	12/31/07
	Osaka Sun	9/1/06	7/31/08
	Oviedo Yel	2/1/07	1/31/08
	Paris Geo	4/1/07	5/31/08
	Poitiers Imax 3D	2/1/07	1/31/08
	Prague CC	4/26/07	4/25/08
	Quebec	6/23/06	12/31/07
	Regina	12/1/06	12/31/07
	Saint Petersburg NA	5/17/07	5/16/08
	Salt Lake City CP	3/3/06	3/2/08
	San Antonio 3D	1/5/07	1/4/08
	Shreveport	**10/10/07**	**5/31/08**
	Sinsheim	5/4/06	11/3/07
	Stockholm	5/11/07	5/10/08
	Syracuse	5/9/07	11/30/07
	Tampa MOSI	**6/22/07**	**12/31/07**
	Townsville	7/17/06	7/6/08
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Salt Lake City CP	6/15/06	12/07
	Singapore DC	9/1/07	2/29/08
FightPil	Chantilly	12/10/04	5/31/08
	Cleveland	11/26/07	6/1/08
	Corpus Christi	2/3/05	11/30/08
	Dayton	12/3/04	5/31/08
	Garden City	12/10/04	5/31/08
	Hampton	12/10/04	12/31/07
	Las Vegas Lux	12/10/04	12/31/07
	McMinnville	**3/21/07**	**3/14/08**
	Washington NASM	3/11/05	5/08
FOK	Kuwait City	4/17/00	4/08
FON	Cincinnati MC	10/2/04	8/31/08
	Guayaquil	3/16/07	3/1/08
	Hague	2/1/05	12/31/07
	Kolkata Aer	10/14/07	10/31/08
	London SM	2/24/06	
	Malaga Yel	3/25/06	3/1/08
	Roanoke	6/1/07	11/30/07
	Spokane	8/20/04	6/30/08
	Vulcania	1/1/06	12/31/07
Galapago	Berlin CS	8/11/06	8/31/08
	Guayaquil	11/16/06	11/15/07
	Leon Exp	6/1/07	11/30/07
	Moscow	10/24/05	11/1/07
	Sofia CC	2/5/07	2/4/08
GAW	Saint Louis Arch	1/13/07	1/12/08
GC	Cincinnati MC	11/17/06	8/31/08
	Grand Canyon DCI	11/1/99	12/07
	Hyderabad	4/15/07	4/15/08
	Jakarta	4/20/07	4/20/08
Greece	Boston MOS	3/10/06	
	Charleston SC	3/16/07	3/15/08
	Hastings	3/1/07	2/28/08
	Mobile	1/15/07	1/15/08
	Norwalk	6/15/07	12/14/08
	Saint Paul	5/1/07	11/1/07
	Victoria DCI	2/16/07	2/15/08
HaunCast	Amneville	9/1/07	8/31/08
	Barcelona	10/07	3/08
	Berlin CS	4/5/01	12/07
	Boston NEA	10/5/07	11/4/07
	Eilat Epic	4/4/04	12/31/07
	Galveston	2/07	12/07
	Guayaquil	**10/20/06**	**1/31/08**
	London BFI	12/1/01	12/07
	Madrid	6/12/02	12/08
	Melbourne MV	9/13/01	12/07
	Montreal SC	10/3/07	11/4/07
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/07
	Quebec	9/29/06	1/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
	Sydney WBS	9/20/01	12/07
HCBTD	San Simeon DCI	8/17/96	
HeartSon	Dollywood	3/31/07	12/31/07
HOTB	Atlanta FMNH	1/20/07	1/19/08
	Austin	1/27/07	1/26/08
	Birmingham AL	1/2/07	1/1/08
	Boston MOS	5/3/07	6/30/08
	Charleston SC	2/1/07	1/31/08
	Charlotte	1/15/07	1/14/08
	Chicago MSI	1/15/07	1/14/08
	Cincinnati MC	12/22/06	12/21/07
	Cleveland	1/20/07	1/19/08
	Covington OTI	1/20/07	1/19/08
	Davenport	12/22/06	12/21/07
	Dearborn	12/22/06	12/21/07
	Denver MNS	3/16/07	3/15/08
	Detroit SC	12/22/06	12/21/07
	Edmonton TWS	1/26/07	1/25/08
	Fort Worth	2/9/07	2/8/08
	Garden City	12/22/06	12/21/07
	Gatineau	3/15/07	3/14/08
	Hague	6/15/07	6/15/08
	Harrisburg	1/6/07	1/5/08
	Houston MNS	**6/6/07**	**5/31/08**
	Hutchinson	3/14/07	3/15/08
	Indianapolis Imx	10/5/07	10/4/08
	Jersey City	**7/25/07**	**5/30/08**
	Louisville SC	3/21/07	5/25/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Memphis Pink	2/3/07	2/2/08
	Montreal SC	3/15/07	3/14/08
	Nuremberg	6/15/07	6/14/08
	Oklahoma City	3/9/07	3/8/08
	Orlando SC	3/16/07	3/15/08
	Pensacola	12/22/06	12/21/07
	Philadelphia	1/5/07	1/4/08
	Portland OMSI	1/12/07	1/11/08
	Providence Imx	1/15/07	1/14/08
	Raleigh	**9/12/07**	**10/4/08**
	Regina	9/7/07	3/6/08
	Sacramento Imx	2/07	1/15/08
	Saint Augustine	1/12/07	1/11/08
	San Antonio 2D	12/22/06	12/21/07
	San Jose CA	1/10/07	1/9/08
	Shreveport	12/23/06	12/22/07
	Singapore SC	2/1/07	1/31/08
	Spokane	3/16/07	3/15/08
	Sudbury	**9/26/07**	**9/3/08**
	Syracuse	2/3/07	5/4/08
	Tallahassee	**6/20/07**	**6/14/08**
	Tampa MOSI	2/9/07	12/21/07
	Toronto OSC	**10/10/07**	**10/14/08**
	Vancouver TWS	12/23/06	12/22/07
	Victoria DCI	**12/23/06**	**12/22/07**
	Yellowstone	5/11/07	11/10/07
HPOOTP	**Cleveland**	**10/3/07**	**11/1/07**
	Davenport	**8/24/07**	**11/1/07**
	Evansville Sho	**7/11/07**	**11/1/07**
	Harrisburg	**7/14/07**	**11/2/07**
	Manchester UCI	**7/14/07**	**11/8/07**
	Philadelphia	**10/31/07**	
	Sandy	**7/25/07**	**11/8/07**
HumanBod	Alexandria	1/1/07	12/31/07
	Calgary TWS	2/16/06	6/30/08
	Charlotte	**7/18/07**	**11/1/07**
	Chicago MSI	1/15/07	4/29/08
	Des Moines	**10/3/07**	**9/30/08**
	Hibbing	9/1/07	12/31/07
	Kuala Lumpur Di	4/1/07	3/31/08
	Saint Louis SC	**10/24/07**	**9/30/08**
	San Jose CA	**5/25/07**	**2/1/08**
	Sioux Falls	6/1/06	5/31/08
	Stockholm	11/30/01	12/31/07
	Vancouver TWS	10/22/04	6/30/08
India	**Little Rock AEC**	**9/26/07**	**12/25/07**
ITD	Hong Kong UA	9/1/07	2/29/08
	Kazan	10/20/06	9/14/08
JIAC	Spokane	7/1/07	6/30/08
Kilimanj	**Boston MOS**	**7/1/07**	**6/30/08**
L&C	Charleston WV	10/6/07	1/31/08
	Saint Augustine	**4/18/07**	**5/31/08**
	Sioux Falls	6/1/06	5/31/08
	Yellowstone	6/15/02	12/08
L5	Nuremberg	5/31/07	5/30/08
Lions3D	London BFI	2/9/07	2/08

Film	Theater	Open	Close
	London SM	2/9/07	2/08
	Moscow	2/20/07	2/20/08
	Sacramento Imx	**7/13/07**	**12/31/07**
	Sydney WBS	2/23/07	3/08
	Washington NMNH	2/1/07	2/28/08
LivingSe	Xalapa	8/30/07	11/30/07
LOLL	Loch Lomond	7/24/02	
LW	Nagoya OT	10/1/07	3/31/08
	Osaka Sci	10/2/07	1/31/08
	Tokorozawa	10/2/07	1/4/08
M3D	Warsaw CC	6/1/07	12/31/07
M3Dcc	Aguascalientes	4/30/07	4/29/08
MagDes	Alamogordo	10/1/07	3/31/08
	Chantilly	9/4/07	4/30/08
	Garden City	9/23/05	12/31/07
	Huntsville	11/23/05	11/22/07
	Krakow CC	2/24/06	2/23/08
	KSC 2	9/23/05	
	Memphis Pink	3/4/06	2/1/08
	Mexicali	11/1/07	3/1/08
	Moscow	4/12/06	4/14/08
	Prague CC	1/17/07	1/16/08
	Tallahassee	**9/19/07**	**9/1/08**
	Washington NASM	9/23/05	
MOE	Boston MOS	7/1/06	12/31/07
	Bradford	1/1/07	12/31/07
	Cocoa	1/1/07	12/31/07
	Durban	1/1/06	12/31/07
	London BFI	2/1/06	12/31/07
	Lucerne	9/1/06	11/20/07
	Manchester UCI	7/1/06	12/31/07
	Portland OMSI	7/1/06	12/31/07
	San Diego RHF	11/1/01	9/08
	San Jose CA	1/1/07	12/31/07
	Sioux Falls	6/1/06	5/31/08
	Toronto OP	1/1/07	12/31/07
MOF	Durban	5/1/07	4/30/08
	Hague	2/1/07	12/31/07
	Pensacola	11/8/96	
	Spokane	1/1/07	6/30/08
MOTM	Guatemala City Alb	1/25/07	1/25/08
MOTN	Baton Rouge	3/1/07	2/28/08
	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Las Palmas	12/10/06	12/9/07
	Malaga Yel	6/15/07	6/15/08
	Pitea	9/15/07	12/31/07
	Reno Fleisch	1/12/07	1/11/08
	Salt Lake City CP	1/5/07	1/4/08
	Shreveport	**4/18/07**	**4/7/08**
Mummies	**Austin**	**3/28/07**	**3/16/08**
	Boston MOS	6/30/07	6/30/08
	Cathedral City	**8/24/07**	**8/1/08**
	Chicago MSI	**5/30/07**	**2/3/08**
	Davenport	**10/5/07**	**9/6/08**
	Fort Lauderdale	3/30/07	3/30/08
	Hague	10/8/07	3/31/08
	Indianapolis Imx	10/1/07	12/31/07
	Jersey City	**7/25/07**	**12/31/07**
	Omaha Zoo	5/2/07	5/1/08
	Orlando SC	9/15/07	5/30/08
	Richmond SMV	9/4/07	1/18/08
	Saint Augustine	3/2/07	11/1/07
	Singapore SC	10/1/07	3/30/08
	Taipei AM	9/20/07	9/20/08
	Tallahassee	11/15/07	5/30/08
	Tampa MOSI	**9/13/07**	**5/30/08**
	Vancouver TWS	**7/4/07**	**6/30/08**
MysticInd	**Auckland Sky**	**10/25/07**	**6/30/08**
	Jakarta	6/16/07	12/31/07
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Daytona Beach	4/15/04	
	Kuwait City	6/13/07	12/20/07
	Manila	5/21/06	5/20/08
	Menlyn	7/18/07	1/17/08
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
OnGuard	Singapore DC	2/13/99	
OO	Harbin	6/15/07	12/30/07
	Kofu	4/15/07	11/15/07
	Mexicali	1/10/07	6/30/08
	Nagasaki SM	10/13/07	3/30/08
	San Diego NHM	3/31/01	12/07
	Tijuana	10/18/01	12/31/07
OW3D	Eilat Epic	4/4/04	12/31/07
	Krakow CC	5/18/07	12/31/07
	Kuala Lumpur Di	8/30/07	12/31/07
	Malaga Yel	1/12/07	12/31/07
	Moscow	**10/9/04**	**12/31/07**
	New Orleans	**5/30/07**	**12/31/07**
	Nuremberg	7/29/04	12/31/07
	Veracruz Cpl	5/11/07	12/31/07
	Warsaw CC	2/23/07	12/31/07
Ozarks	Branson	1/93	12/07
PolarExp	**Harrisburg**	**11/3/07**	
	Tampa MOSI	**11/16/07**	**1/15/08**
Pulse	**Little Rock AEC**	**10/17/07**	**1/31/08**
RATW	**Alamogordo**	**2/15/07**	**2/15/08**
	Albuquerque	9/8/07	2/28/08
	Cedar Rapids	**9/12/07**	**12/31/07**
	Sioux Falls	10/6/07	3/30/08
Rheged	Penrith	7/1/00	
Roar	Dwingeloo	7/1/07	6/30/08
RovMars	**Dallas MNS**	**10/31/07**	
	Phoenix ASC	**10/17/07**	
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	**10/10/07**	**10/5/08**
	Austin	10/5/07	10/5/08
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	**10/10/07**	**10/5/08**
	Birmingham UK	10/20/07	10/20/09
	Boston MOS	11/23/07	11/23/08
	Boston NEA	10/5/07	10/5/08
	Bradford	10/20/07	10/20/09
	Charlotte	**10/17/07**	**10/5/08**
	Chattanooga	**10/10/07**	**10/5/08**
	Chicago Imx	10/5/07	10/5/08
	Chicago MSI	10/5/07	5/31/08
	Cincinnati MC	**10/17/07**	**10/5/08**
	Col Springs Cmk	**10/24/07**	**10/5/08**
	Dallas Cmk	**10/10/07**	**10/5/08**
	Dearborn	**10/10/07**	**10/5/08**
	Des Moines	**10/10/07**	**10/5/08**
	Detroit SC	**10/10/07**	**10/5/08**
	Evansville Sho	**10/10/07**	**10/5/08**
	Fitchburg Star	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	**10/10/07**	**10/5/08**
	Hooksett Zya	**10/10/07**	**10/5/08**
	Houston MNS	**10/10/07**	**10/5/08**
	Hutchinson	**10/10/07**	**10/5/08**
	Indianapolis Ker	10/5/07	10/5/08
	Irvine Reg	10/5/07	11/15/07
	Kansas City Sci	10/5/07	10/5/08
	Las Vegas Lux	**10/31/07**	**12/31/08**
	Lehi	10/5/07	1/5/08
	Lodz CC	10/5/07	
	London BFI	10/20/07	10/20/09
	London SM	**10/26/07**	**10/20/09**
	Los Angeles CSC	10/5/07	10/5/08
	Louisville NA	10/5/07	11/15/07
	Manchester UCI	**10/19/07**	**10/20/08**
	McMinnville	**10/10/07**	**10/5/08**
	Melbourne MV	**10/2/07**	**9/20/08**
	Memphis Pink	10/5/07	
	Mesa DT	**10/10/07**	**10/5/08**
	Mobile	**10/10/07**	**10/5/08**
	Montreal SC	**10/3/07**	**10/5/08**
	Moscow	10/5/07	
	Nashville Reg	10/5/07	11/15/07
	Natick JF	10/5/07	10/5/08
	New Orleans	**10/10/07**	**10/5/08**
	New York AMC	10/5/07	11/15/07
	Olathe AMC	10/5/07	11/15/07
	Orlando Reg	10/5/07	11/15/07
	Philadelphia	**10/10/07**	**10/5/08**
	Phoenix ASC	**10/17/07**	**10/5/08**
	Pittsburgh CSC	**10/10/07**	**10/5/08**
	Portage GQT	**10/10/07**	**10/5/08**
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Providence Imx	**11/2/07**	
	Quebec	**10/24/07**	
	Raleigh	**10/10/07**	**10/5/08**
	Reading JF	10/5/07	10/5/08
	Sacramento Imx	10/5/07	
	Saint Augustine	**10/10/07**	**3/31/08**
	Saint Louis SC	**10/10/07**	**10/5/08**
	Salt Lake City CP	**10/10/07**	**10/5/08**
	San Diego RHF	10/5/07	10/5/08
	San Francisco AMC	10/5/07	11/15/07
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Sydney WBS	**10/2/07**	**9/20/08**
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	**10/12/07**	**10/5/08**
	Vancouver Imx	10/5/07	
	Victoria DCI	10/19/07	10/9/08
	Virginia Beach	**10/10/07**	**10/5/08**
	Washington NMNH	10/5/07	10/5/08
	West Nyack Imx	10/5/07	
	Winnipeg	**10/10/07**	**10/5/08**
	Woodridge Cmk	10/5/07	
Sharks3D	Barcelona	1/17/07	12/31/07
	Fort Lauderdale	1/12/07	12/31/07
	Guayaquil	2/16/07	12/31/07
	Katowice CC	9/9/05	12/31/07
	Kuala Lumpur Di	8/17/06	12/31/07
	Lodz CC	9/9/07	12/31/07
	London SM	**10/27/07**	
	Madrid	9/10/06	12/31/07
	Myrtle Beach DCI	5/9/07	12/31/07
	Nuremberg	3/24/05	12/31/07
	Oviedo Yel	**9/29/07**	**12/31/07**
	Prague CC	1/12/06	12/31/07
	Raleigh	**3/2/07**	**12/31/07**
SI	Lucerne	2/9/07	11/30/07
	Nuremberg	3/22/07	3/21/08
SOA	Dallas AA	2/26/99	
SOLOE	Dongguan STM	12/28/06	12/27/07
SOSPI	Katowice CC	5/1/07	12/31/07
SpaceSta	Ahmedabad	5/15/07	5/17/08
	Barakaldo Yel	9/1/07	8/31/08
	Coomera	8/1/07	7/31/08
	Ghaziabad Aer	2/15/06	2/16/08
	Harbin	5/1/07	12/31/07
	Hooksett Zya	**9/12/07**	**12/31/07**
	Hyderabad	9/15/07	3/15/08
	Kazan	9/21/07	9/20/08
	Mexicali	12/24/06	3/31/08
	Philadelphia	**10/10/07**	**6/15/08**
	Quebec	10/12/07	10/11/08
	Sofia CC	2/16/07	1/31/08
	Tallahassee	**10/25/07**	**9/1/08**
	Toulouse	5/10/05	1/08
SU	Bogota Mal	11/9/06	11/9/07
	Davenport	11/4/07	11/6/07
	Hong Kong Airport	3/1/07	3/1/08
	Syracuse	**10/31/07**	**2/20/08**
SVTS	Richmond SMV	11/19/07	1/1/08
T40	**Toronto OSC**	**6/2/07**	**1/6/08**
ToFly	Athens Eug	1/10/07	1/9/08
	Salt Lake City CP	6/15/06	12/07
	Warner Robins	7/92	
	Washington NASM	7/1/76	
Transfor	**Apple Valley Imx**	**10/3/07**	**11/15/07**

Film	Theater	Open	Close
	Atlantic City	**10/3/07**	**11/07**
	Batavia GQT	**10/3/07**	**11/15/07**
	Boise Reg	**10/10/07**	
	Buford Reg	**10/3/07**	**11/15/07**
	Calgary Cpx	**10/3/07**	**11/15/07**
	Charleston SC	**9/21/07**	**11/07**
	Chicago Imx	**10/3/07**	**11/15/07**
	Col Springs Cmk	**10/24/07**	**11/15/07**
	Colleyville	**10/24/07**	
	Covington OTI	**10/19/07**	
	Dallas Cmk	**10/3/07**	**11/15/07**
	Dearborn	**10/3/07**	**11/15/07**
	Denver CC Reg	**10/3/07**	**11/15/07**
	Dublin Reg	**10/3/07**	**11/15/07**
	Edmonton Cpx	**10/3/07**	**11/15/07**
	Fitchburg Star	**10/3/07**	**11/8/07**
	Fresno Reg	**10/10/07**	
	Garden City	**10/19/07**	
	Gloucester Cpx	**10/3/07**	**11/15/07**
	Grand Rapids Cel	**10/3/07**	**11/15/07**
	Halifax	**10/3/07**	**11/15/07**
	Hampton	**10/26/07**	
	Hooksett Zya	**10/3/07**	**11/15/07**
	Houston Reg	**10/3/07**	**11/1/07**
	Indianapolis Ker	**10/3/07**	**11/8/07**
	Irvine Reg	**10/3/07**	**11/1/07**
	King of Prussia Reg	**10/10/07**	**11/1/07**
	Langley Cpx	**10/3/07**	**11/8/07**
	Lansing Cel	**10/3/07**	**11/07**
	Las Vegas Bre	**10/3/07**	**11/07**
	Lincolnshire Reg	**10/10/07**	**11/1/07**
	Los Angeles AMC	**9/21/07**	**11/1/07**
	Los Angeles NA	**10/3/07**	**11/07**
	Mesa DT	**10/10/07**	
	Mississauga Cpx	**10/3/07**	**11/07**
	Montreal Cpx	**10/3/07**	**11/07**
	Nashville Reg	**10/3/07**	**11/1/07**
	New Rochelle Reg	**10/3/07**	**11/1/07**
	New York AMC	**9/21/07**	**11/07**
	Ontario Reg	**10/3/07**	**11/1/07**
	Orlando Reg	**10/10/07**	**11/1/07**
	Paris Gau	**9/21/07**	**11/07**
	Phoenix AMC	**9/21/07**	**11/07**
	Portage GQT	**10/3/07**	
	Providence Imx	**11/5/07**	
	Raleigh	**10/3/07**	**11/7/07**
	Richmond Cpx	**10/3/07**	**11/07**
	Rochester Cmk	**10/31/07**	
	Sacramento Imx	**10/31/07**	**11/4/07**
	Saint Michael Cmg	**10/10/07**	**11/1/07**
	Saint Petersburg Muv	**10/3/07**	
	San Diego Reg	**10/10/07**	**11/1/07**
	San Francisco AMC	**9/21/07**	**11/07**
	Sandy	**10/3/07**	**11/07**
	Sterling Heights AMC	**9/21/07**	**11/07**
	Tampa Cha	**10/3/07**	**11/1/07**
	Tampa MOSI	**10/3/07**	**11/8/07**
	Tarentum Cmk	**10/24/07**	
	Tempe Imx	**10/3/07**	**11/4/07**
	Tigard Reg	**10/10/07**	**11/1/07**
	Toronto Cpx	**10/3/07**	**11/8/07**
	Tulsa Cmk	**10/12/07**	**11/1/07**
	Vaughan Cpx	**10/3/07**	**11/8/07**
	West Nyack Imx	**10/3/07**	**11/8/07**
	West Palm Beach Muv	**10/3/07**	**11/8/07**
	Williamsville Reg	**10/3/07**	
Trex	Ahmedabad	11/1/07	10/31/08
	Budapest CC	10/1/07	9/30/08
	Cairo MEC	5/1/07	4/30/08
	Chongqing CP	6/1/07	11/30/07
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Nanjing YSTC	1/15/07	1/14/08
	Saint Petersburg NA	4/25/07	4/24/08
TRF	**Norwalk**	**10/5/07**	
TTL	**Oklahoma City**	**11/7/07**	**5/30/08**
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	**Baltimore**	**6/27/07**	**6/16/08**
	Boston NEA	3/22/07	2/29/08
	Calgary TWS	2/1/06	6/30/08
	Killeen	8/3/07	1/3/08
Wildfire	**Austin**	**9/12/07**	**12/07**
	Parker	9/1/07	2/29/08
Wolves	Hastings	6/7/07	3/3/08
	Saint Félicien	5/31/06	5/08
	Yellowstone	4/4/07	12/3/08
WS3D	**Albany GA**	**5/1/07**	**1/15/08**
	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Birmingham UK	7/2/05	12/31/07
	Calgary TWS	12/26/06	6/30/08
	Copenhagen	5/1/07	12/31/07
	Fort Lauderdale	4/28/05	
	Hastings	9/10/07	3/3/08
	Katowice CC	9/1/07	12/08
	Krakow CC	10/14/05	12/31/07
	London BFI	5/20/05	12/31/07
	London SM	5/20/05	12/31/07
	Myrtle Beach DCI	5/9/07	4/30/08
	Nuremberg	6/30/05	
	Prague CC	5/1/06	12/31/07
	Saint Augustine	**4/18/07**	**5/31/08**
	Sasebo	10/1/07	12/31/07
	Sinsheim	6/30/05	6/30/08
	Vancouver Imx	4/8/05	12/31/07
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Bogota Mal	7/1/07	5/31/08
	Cedar Rapids	**10/26/07**	
	Garden City	5/4/07	11/30/07
	Louisville SC	**9/12/07**	**5/31/08**
	Mexico City Pap	9/13/07	5/12/08
	Saint Louis SC	**6/20/07**	**1/3/08**
	Shreveport	**7/11/07**	**7/7/08**
	Stockholm	2/1/07	1/31/08
ZionCany	Zion	5/24/94	

November 2007 by Theater

Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08
Ahmedabad	SpaceSta	5/15/07	5/17/08
	Trex	11/1/07	10/31/08
Alamogordo	**Dolphins**	**7/11/07**	**6/30/08**
	MagDes	10/1/07	3/31/08
	RATW	**2/15/07**	**2/15/08**
Albany GA	**WS3D**	**5/1/07**	**1/15/08**
Albuquerque	RATW	9/8/07	2/28/08
Alexandria	HumanBod	1/1/07	12/31/07
Amneville	DS3D	6/13/07	12/31/07
	HaunCast	9/1/07	8/31/08
Amsterdam PN	**Beowulf**	**11/16/07**	**12/07**
Ankara AFM	**Beowulf**	**11/16/07**	**12/07**
	DS3D	9/21/07	8/31/08
Apple Valley Imx	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	10/5/08
	Transfor	**10/3/07**	**11/15/07**
Athens Eug	ToFly	1/10/07	1/9/08
Atlanta FMNH	**Alps**	**8/15/07**	**8/3/08**
	HOTB	1/20/07	1/19/08
	SeaMonst	**10/10/07**	**10/5/08**
Atlantic City	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Auckland Sky	**Beowulf**	**11/16/07**	**12/07**
	MysticInd	**10/25/07**	**6/30/08**
Austin	AfricAdv	5/19/07	4/30/08
	HOTB	1/27/07	1/26/08
	Mummies	**3/28/07**	**3/16/08**
	SeaMonst	10/5/07	10/5/08
	Wildfire	**9/12/07**	**12/07**
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	Alps	**10/17/07**	**1/17/08**
	DinoAliv	**5/2/07**	**4/30/08**
	Whales	**6/27/07**	**6/16/08**
Bangkok	**Beowulf**	**11/16/07**	**12/07**
	WS3D	4/7/07	8/30/08
Barakaldo Yel	**Beowulf**	**11/16/07**	**12/07**
	NASCAR	9/1/07	8/31/08
	SpaceSta	9/1/07	8/31/08
Barcelona	Alps	9/15/07	9/14/08
	DS3D	9/19/07	9/18/08
	HaunCast	10/07	3/08
	Sharks3D	1/17/07	12/31/07
Batavia GQT	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	10/5/08
	Transfor	**10/3/07**	**11/15/07**
Baton Rouge	MOTN	3/1/07	2/28/08
Beijing CFM	NASCAR	7/1/07	6/30/08
Berlin CS	AlienAdv	3/1/00	
	Beowulf	**11/16/07**	**12/07**
	Galapago	8/11/06	8/31/08
	HaunCast	4/5/01	12/07
	SeaMonst	10/18/07	10/18/08
	WS3D	6/30/05	
Birmingham AL	**Alps**	**6/6/07**	**5/25/08**
	HOTB	1/2/07	1/1/08
	SeaMonst	**10/10/07**	**10/5/08**
Birmingham UK	DS3D	2/9/07	1/31/08
	SeaMonst	10/20/07	10/20/09
	WS3D	7/2/05	12/31/07
Bogota Mal	CRA	3/16/07	6/15/08
	SU	11/9/06	11/9/07
	WTW	7/1/07	5/31/08
Boise Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/10/07**	
Boston MOS	CRA	5/3/07	6/30/08
	Greece	3/10/06	
	HOTB	5/3/07	6/30/08
	Kilimanj	**7/1/07**	**6/30/08**
	MOE	7/1/06	12/31/07
	MOTN	5/3/07	6/30/08
	Mummies	6/30/07	6/30/08
	SeaMonst	11/23/07	11/23/08
Boston NEA	DS3D	3/3/06	3/31/08
	HaunCast	10/5/07	11/4/07
	SeaMonst	10/5/07	10/5/08
	Whales	3/22/07	2/29/08
Bradford	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	5/24/07	1/31/08
	DS3D	2/10/07	4/9/08
	MOE	1/1/07	12/31/07
	SeaMonst	10/20/07	10/20/09
Branson	Ozarks	1/93	12/07
Budapest CC	Trex	10/1/07	9/30/08
Buenos Aires NA	**Beowulf**	**11/16/07**	**12/07**
Buford Reg	**Beowulf**	**11/16/07**	**12/07**

Theater	Film	Open	Close
	Transfor	**10/3/07**	**11/15/07**
Busan CGV	**Beowulf**	**11/16/07**	**12/07**
Cairo MEC	Trex	5/1/07	4/30/08
Calgary Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Calgary TWS	HumanBod	2/16/06	6/30/08
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	**Beowulf**	**11/16/07**	**12/07**
	Mummies	**8/24/07**	**8/1/08**
Cedar Rapids	**Beowulf**	**11/16/07**	**12/07**
	RATW	**9/12/07**	**12/31/07**
	WTW	**10/26/07**	
Chandigarh	**Africa**	**10/1/07**	**9/30/08**
Chantilly	**Alps**	**10/24/07**	**2/1/08**
	FightPil	12/10/04	5/31/08
	MagDes	9/4/07	4/30/08
Charleston SC	Alps	4/13/07	3/29/08
	Greece	3/16/07	3/15/08
	HOTB	2/1/07	1/31/08
	Transfor	**9/21/07**	**11/07**
Charleston WV	L&C	10/6/07	1/31/08
	MOTN	7/7/07	7/6/08
Charlotte	HOTB	1/15/07	1/14/08
	HumanBod	**7/18/07**	**11/1/07**
	SeaMonst	**10/17/07**	**10/5/08**
Chattanooga	DS3D	3/3/06	3/2/08
	SeaMonst	**10/10/07**	**10/5/08**
Chicago Imx	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	10/5/08
	Transfor	**10/3/07**	**11/15/07**
Chicago MSI	HOTB	1/15/07	1/14/08
	HumanBod	1/15/07	4/29/08
	Mummies	**5/30/07**	**2/3/08**
	SeaMonst	10/5/07	5/31/08
Chongqing CP	BP	5/1/07	4/30/08
	Trex	6/1/07	11/30/07
Cincinnati MC	**Alps**	**5/23/07**	**5/11/08**
	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	HOTB	12/22/06	12/21/07
	SeaMonst	**10/17/07**	**10/5/08**
Cincinnati NA	**Beowulf**	**11/16/07**	**12/07**
Cleveland	DinoAliv	4/28/07	4/27/08
	FightPil	11/26/07	6/1/08
	HOTB	1/20/07	1/19/08
	HPOOTP	**10/3/07**	**11/1/07**
Cocoa	MOE	1/1/07	12/31/07
Col Springs Cmk	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	**10/24/07**	**10/5/08**
	Transfor	**10/24/07**	**11/15/07**
Colleyville	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/24/07**	
Columbus AMC	**Beowulf**	**11/16/07**	**12/07**
Columbus COSI	DinoAliv	6/9/07	12/31/07
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DinoAliv	9/20/07	2/20/08
	DS3D	11/24/06	11/23/07
	WS3D	5/1/07	12/31/07
Corpus Christi	FightPil	2/3/05	11/30/08
Covington OTI	**Beowulf**	**11/16/07**	**12/07**
	HOTB	1/20/07	1/19/08
	Transfor	**10/19/07**	
Cuernavaca Cmx	**Beowulf**	**11/16/07**	**12/07**
Daegu CGV	**Beowulf**	**11/16/07**	**12/07**
Dallas AA	SOA	2/26/99	
Dallas Cmk	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	**10/10/07**	**10/5/08**
	Transfor	**10/3/07**	**11/15/07**
Dallas MNS	DinoAliv	5/30/07	5/25/08
	RovMars	**10/31/07**	
Davenport	DinoAliv	5/16/07	5/1/08
	HOTB	12/22/06	12/21/07
	HPOOTP	**8/24/07**	**11/1/07**
	Mummies	**10/5/07**	**9/6/08**
	SU	11/4/07	11/6/07
Dayton	FightPil	12/3/04	5/31/08
Daytona Beach	NASCAR	4/15/04	
Dearborn	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	4/4/07	12/31/07
	HOTB	12/22/06	12/21/07
	SeaMonst	**10/10/07**	**10/5/08**
	Transfor	**10/3/07**	**11/15/07**
Denver CC Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Denver MNS	Alps	10/4/07	10/3/08
	HOTB	3/16/07	3/15/08
Des Moines	**HumanBod**	**10/3/07**	**9/30/08**
	SeaMonst	**10/10/07**	**10/5/08**
Detroit SC	HOTB	12/22/06	12/21/07
	SeaMonst	**10/10/07**	**10/5/08**
Dollywood	HeartSon	3/31/07	12/31/07
Dongguan STM	SOLOE	12/28/06	12/27/07
Dubai	**Beowulf**	**11/16/07**	**12/07**
	DS3D	10/23/06	12/22/07
Dublin Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Duluth	**ALBT**	**11/2/07**	**4/30/08**
	DS3D	**5/25/07**	**5/4/08**
Durban	MOE	1/1/06	12/31/07
	MOF	5/1/07	4/30/08
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Edmonton TWS	**Alps**	**10/5/07**	**10/3/08**
	DinoAliv	5/18/07	5/1/08
	HOTB	1/26/07	1/25/08
Eilat Epic	AIA3D	1/1/07	12/31/07
	AlienAdv	4/4/04	12/31/07
	HaunCast	4/4/04	12/31/07
	OW3D	4/4/04	12/31/07
Erie	AJ	4/21/07	11/30/07
Evansville Sho	**Beowulf**	**11/16/07**	**12/07**
	HPOOTP	**7/11/07**	**11/1/07**
	SeaMonst	**10/10/07**	**10/5/08**
Fitchburg Star	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	
	Transfor	**10/3/07**	**11/8/07**
Fort Lauderdale	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	5/25/07	12/1/07
	Mummies	3/30/07	3/30/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	1/12/07	12/31/07
	WS3D	4/28/05	
Fort Worth	HOTB	2/9/07	2/8/08
Fresno Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/10/07**	
Galveston	**DinoAliv**	**6/6/07**	**5/25/08**
	DS3D	9/22/06	11/16/07
	HaunCast	2/07	12/07
	SeaMonst	**10/10/07**	**10/5/08**
Garden City	Alps	7/4/07	12/31/07
	Beowulf	**11/16/07**	**12/07**
	FightPil	12/10/04	5/31/08
	HOTB	12/22/06	12/21/07
	MagDes	9/23/05	12/31/07
	Transfor	**10/19/07**	
	WTW	5/4/07	11/30/07
Garza Garcia	DS3D	8/23/07	2/23/08
Gatineau	**Alps**	**6/29/07**	**6/30/08**
	HOTB	3/15/07	3/14/08
Ghaziabad Aer	SpaceSta	2/15/06	2/16/08
Glasgow	AlienAdv	3/1/05	12/31/07
	Beowulf	**11/16/07**	**12/07**
	DS3D	8/20/07	9/19/08
Gloucester Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Grand Blanc NCG	**Beowulf**	**11/16/07**	**12/07**
	Bugs	11/16/07	4/16/08
Grand Canyon DCI	GC	11/1/99	12/07
Grand Rapids Cel	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Guadalajara Cpl	**Beowulf**	**11/16/07**	**12/07**
Guatemala City Alb	**Beowulf**	**11/16/07**	**12/07**
	MOTM	1/25/07	1/25/08
Guayaquil	CV	3/1/07	2/29/08
	FON	3/16/07	3/1/08
	Galapago	11/16/06	11/15/07
	HaunCast	**10/20/06**	**1/31/08**
	Sharks3D	2/16/07	12/31/07
Hague	Alps	6/15/07	6/14/08
	DIS	11/21/07	11/26/07
	DS3D	7/1/06	6/30/08
	FON	2/1/05	12/31/07
	HOTB	6/15/07	6/15/08
	MOF	2/1/07	12/31/07
	Mummies	10/8/07	3/31/08
Halifax	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/15/07**
Hampton	**Beowulf**	**11/16/07**	**12/07**
	FightPil	12/10/04	12/31/07
	Transfor	**10/26/07**	
Harbin	OO	6/15/07	12/30/07
	SpaceSta	5/1/07	12/31/07
Harrisburg	HOTB	1/6/07	1/5/08
	HPOOTP	**7/14/07**	**11/2/07**
	PolarExp	**11/3/07**	
Hastings	Greece	3/1/07	2/28/08
	Wolves	6/7/07	3/3/08
	WS3D	9/10/07	3/3/08
Hibbing	Bears	9/1/07	8/31/08
	HumanBod	9/1/07	12/31/07
Hong Kong Airport	SU	3/1/07	3/1/08
Hong Kong SM	DS3D	8/1/07	1/31/08
Hong Kong UA	**Beowulf**	**11/16/07**	**12/07**
	CTPA	6/1/07	11/30/07
	ITD	9/1/07	2/29/08
Hooksett Zya	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	**10/10/07**	**10/5/08**
	SpaceSta	**9/12/07**	**12/31/07**
	Transfor	**10/3/07**	**11/15/07**
Houston MNS	**Alps**	**10/10/07**	**11/1/07**
	DS3D	**3/14/07**	**3/8/08**
	HOTB	**6/6/07**	**5/31/08**
	SeaMonst	**10/10/07**	**10/5/08**
Houston Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/1/07**
Huntsville	MagDes	11/23/05	11/22/07
Hutchinson	**Alps**	**7/11/07**	**6/28/08**
	HOTB	3/14/07	3/15/08
	SeaMonst	**10/10/07**	**10/5/08**
Hyderabad	**Beowulf**	**11/16/07**	**12/07**
	DS3D	2/1/07	1/31/08
	GC	4/15/07	4/15/08
	SpaceSta	9/15/07	3/15/08
Indianapolis Imx	**Beowulf**	**11/16/07**	**12/07**
	HOTB	10/5/07	10/4/08
	Mummies	10/1/07	12/31/07
Indianapolis Ker	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	10/5/08
	Transfor	**10/3/07**	**11/8/07**
Irvine Reg	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
	Transfor	**10/3/07**	**11/1/07**
Istanbul AFM	**Beowulf**	**11/16/07**	**12/07**
	DS3D	10/7/07	8/31/08
Jackson MS	AJ	6/1/07	11/30/07
Jakarta	GC	4/20/07	4/20/08
	MysticInd	6/16/07	12/31/07
Jersey City	**HOTB**	**7/25/07**	**5/30/08**
	Mummies	**7/25/07**	**12/31/07**
Kagawa	Bears	10/2/07	12/16/07
Kansas City Sci	DinoAliv	3/31/07	1/31/08
	SeaMonst	10/5/07	10/5/08
Katoomba	WATE	6/1/97	
Katowice CC	DinoAliv	9/3/07	2/3/08
	Sharks3D	9/9/05	12/31/07
	SOSPI	5/1/07	12/31/07

Theater	Film	Open	Close
	WS3D	9/1/07	12/08
Kazan	**Beowulf**	**11/16/07**	**12/07**
	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08
Kenner	DinoAliv	11/1/07	11/1/08
Killeen	CV	11/2/07	4/25/08
	Whales	8/3/07	1/3/08
King of Prussia Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/10/07**	**11/1/07**
Kiryat Bialik	**Beowulf**	**11/16/07**	**12/07**
	DS3D	9/23/07	9/14/08
Kofu	OO	4/15/07	11/15/07
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	9/3/07	2/3/08
	MagDes	2/24/06	2/23/08
	OW3D	5/18/07	12/31/07
	WS3D	10/14/05	12/31/07
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	HumanBod	4/1/07	3/31/08
	OW3D	8/30/07	12/31/07
	Sharks3D	8/17/06	12/31/07
Kuwait City	DS3D	10/13/07	4/12/08
	FOK	4/17/00	4/08
	NASCAR	6/13/07	12/20/07
Laie	CRA	1/26/05	12/07
Langley Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/8/07**
Lansing Cel	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Las Palmas	MOTN	12/10/06	12/9/07
Las Vegas Bre	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Las Vegas Lux	DS3D	3/3/06	12/31/07
	FightPil	12/10/04	12/31/07
	SeaMonst	**10/31/07**	**12/31/08**
Lehi	DinoAliv	5/25/07	5/31/08
	SeaMonst	10/5/07	1/5/08
Leon Exp	Galapago	6/1/07	11/30/07
Lincolnshire Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/10/07**	**11/1/07**
Little Rock AEC	**India**	**9/26/07**	**12/25/07**
	Pulse	**10/17/07**	**1/31/08**
Loch Lomond	LOLL	7/24/02	
Lodz CC	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	
	Sharks3D	9/9/07	12/31/07
London BFI	**Beowulf**	**11/16/07**	**12/07**
	DS3D	9/3/06	12/31/07
	HaunCast	12/1/01	12/07
	Lions3D	2/9/07	2/08
	MOE	2/1/06	12/31/07
	SeaMonst	10/20/07	10/20/09
	WS3D	5/20/05	12/31/07
London SM	DinoAliv	5/25/07	1/31/08
	DS3D	**10/26/07**	
	FON	2/24/06	
	Lions3D	2/9/07	2/08
	SeaMonst	**10/26/07**	**10/20/09**
	Sharks3D	**10/27/07**	
	WS3D	5/20/05	12/31/07
Los Angeles AMC	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**9/21/07**	**11/1/07**
Los Angeles CSC	SeaMonst	10/5/07	10/5/08
Los Angeles NA	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Louisville NA	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
Louisville SC	HOTB	3/21/07	5/25/08
	WTW	**9/12/07**	**5/31/08**
Lubbock	Alps	3/15/07	3/16/08
	HOTB	6/8/07	6/7/08
Lucerne	**Bears**	**12/1/06**	**3/13/08**
	DS3D	9/1/07	8/31/08
	HOTB	10/15/07	10/14/08
	MOE	9/1/06	11/20/07
	SI	2/9/07	11/30/07
Madrid	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	12/31/07
Malaga Yel	**Beowulf**	**11/16/07**	**12/07**
	FON	3/25/06	3/1/08
	MOTN	6/15/07	6/15/08
	OW3D	1/12/07	12/31/07
Manchester NA	**Beowulf**	**11/16/07**	**12/07**
Manchester UCI	**Beowulf**	**11/16/07**	**12/07**
	HPOOTP	**7/14/07**	**11/8/07**
	MOE	7/1/06	12/31/07
	SeaMonst	**10/19/07**	**10/20/08**
Manila	**Beowulf**	**11/16/07**	**12/07**
	DS3D	8/28/07	8/27/08
	NASCAR	5/21/06	5/20/08
	Trex	8/25/07	8/24/08
McMinnville	**FightPil**	**3/21/07**	**3/14/08**
	SeaMonst	**10/10/07**	**10/5/08**
Melbourne MV	**Beowulf**	**11/16/07**	**12/07**
	DS3D	4/13/06	4/12/08
	HaunCast	9/13/01	12/07
	SeaMonst	**10/2/07**	**9/20/08**
Memphis Pink	**DS3D**	**7/4/07**	**2/29/08**
	HOTB	2/3/07	2/2/08
	MagDes	3/4/06	2/1/08
	SeaMonst	10/5/07	
Menlyn	DS3D	6/24/07	1/23/08
	NASCAR	7/18/07	1/17/08
Mesa DT	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	**10/10/07**	**10/5/08**
	Transfor	**10/10/07**	
Mexicali	MagDes	11/1/07	3/1/08
	OO	1/10/07	6/30/08
	SpaceSta	12/24/06	3/31/08
Mexico City Pap	WTW	9/13/07	5/12/08
Mexico City Per Cpl	**Beowulf**	**11/16/07**	**12/07**
Mexico City San Cpl	**Beowulf**	**11/16/07**	**12/07**
Mexico City Uni Cpl	**Beowulf**	**11/16/07**	**12/07**
Milwaukee	**Alps**	**9/12/07**	**3/20/08**
	Dolphins	**9/14/07**	**6/30/08**
Mississauga Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Mobile	Greece	1/15/07	1/15/08
	SeaMonst	**10/10/07**	**10/5/08**
Montreal Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Montreal SC	**Alps**	**4/25/07**	**4/23/08**
	HaunCast	10/3/07	11/4/07
	HOTB	3/15/07	3/14/08
	SeaMonst	**10/3/07**	**10/5/08**
Moscow	AfricAdv	10/11/07	10/10/08
	Beowulf	**11/16/07**	**12/07**
	DS3D	5/31/06	5/31/08
	Galapago	10/24/05	11/1/07
	HaunCast	1/1/04	12/08
	Lions3D	2/20/07	2/20/08
	MagDes	4/12/06	4/14/08
	OW3D	**10/9/04**	**12/31/07**
	SeaMonst	10/5/07	
Myrtle Beach DCI	**DS3D**	**5/9/07**	**12/31/07**
	Sharks3D	5/9/07	12/31/07
	WS3D	5/9/07	4/30/08
Nagasaki SM	OO	10/13/07	3/30/08
Nagoya OT	LW	10/1/07	3/31/08
Nanjing YSTC	Trex	1/15/07	1/14/08
Nashville Reg	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
	Transfor	**10/3/07**	**11/1/07**
Natick JF	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	10/5/08
New Delhi ICC	ND		
New Orleans	**OW3D**	**5/30/07**	**12/31/07**
	SeaMonst	**10/10/07**	**10/5/08**
New Rochelle Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/1/07**
New York AMC	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
	Transfor	**9/21/07**	**11/07**
New York AMNH	DinoAliv	5/18/07	5/1/08
Niagara Can DCI	Niagara	7/1/86	
Norwalk	**Alps**	**9/28/07**	**1/17/08**
	Greece	6/15/07	12/14/08
	TRF	**10/5/07**	
Nuremberg	ALBT	12/21/06	12/31/07
	Bears	9/1/07	8/31/08
	Beowulf	**11/16/07**	**12/07**
	HaunCast	5/28/03	12/31/07
	HOTB	6/15/07	6/14/08
	L5	5/31/07	5/30/08
	OW3D	7/29/04	12/31/07
	Sharks3D	3/24/05	12/31/07
	SI	3/22/07	3/21/08
	WS3D	6/30/05	
Oakland	DinoAliv	6/20/07	6/20/08
Oklahoma City	HOTB	3/9/07	3/8/08
	TTL	**11/7/07**	**5/30/08**
Olathe AMC	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
Omaha Zoo	**DinoAliv**	**5/2/07**	**4/4/08**
	DS3D	6/1/06	12/31/07
	Mummies	5/2/07	5/1/08
Ontario Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/1/07**
Orlando Reg	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
	Transfor	**10/10/07**	**11/1/07**
Orlando SC	Alps	11/15/07	11/14/08
	DinoAliv	6/15/07	12/31/07
	HOTB	3/16/07	3/15/08
	Mummies	9/15/07	5/30/08
Osaka Sci	LW	10/2/07	1/31/08
Osaka Sun	DS3D	9/1/06	7/31/08
Oviedo Yel	**Beowulf**	**11/16/07**	**12/07**
	DS3D	2/1/07	1/31/08
	Sharks3D	**9/29/07**	**12/31/07**
Paris Gau	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**9/21/07**	**11/07**
Paris Geo	DS3D	4/1/07	5/31/08
Parker	Beavers	11/1/06	12/31/07
	Wildfire	9/1/07	2/29/08
Penrith	Rheged	7/1/00	
Pensacola	HOTB	12/22/06	12/21/07
	MOF	11/8/96	
Philadelphia	**DinoAliv**	**10/10/07**	
	HOTB	1/5/07	1/4/08
	HPOOTP	**10/31/07**	
	SeaMonst	**10/10/07**	**10/5/08**
	SpaceSta	**10/10/07**	**6/15/08**
Phoenix AMC	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**9/21/07**	**11/07**
Phoenix ASC	**RovMars**	**10/17/07**	
	SeaMonst	**10/17/07**	**10/5/08**
Pitea	CRA	9/15/07	1/31/08
	MOTN	9/15/07	12/31/07
Pittsburgh CSC	**SeaMonst**	**10/10/07**	**10/5/08**
Poitiers Imax 3D	DS3D	2/1/07	1/31/08
Portage GQT	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	**10/10/07**	**10/5/08**
	Transfor	**10/3/07**	
Portland OMSI	Alps	3/21/07	3/20/08
	HOTB	1/12/07	1/11/08
	MOE	7/1/06	12/31/07
	SeaMonst	10/5/07	10/5/08
Poznan CC	Bugs	9/4/07	
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	9/18/07	2/20/08
	DS3D	4/26/07	4/25/08
	MagDes	1/17/07	1/16/08

Theater	Film	Open	Close
	Sharks3D	1/12/06	12/31/07
	WS3D	5/1/06	12/31/07
Providence Imx	**Alps**	**11/2/07**	
	Bears	**11/8/07**	**11/8/08**
	HOTB	1/15/07	1/14/08
	SeaMonst	**11/2/07**	
	Transfor	**11/5/07**	
Quebec	**Beowulf**	**11/16/07**	**12/07**
	Bugs	3/2/07	3/2/08
	DS3D	6/23/06	12/31/07
	HaunCast	9/29/06	1/31/08
	SeaMonst	**10/24/07**	
	SpaceSta	10/12/07	10/11/08
Raleigh	**Beowulf**	**11/16/07**	**12/07**
	HOTB	**9/12/07**	**10/4/08**
	SeaMonst	**10/10/07**	**10/5/08**
	Sharks3D	**3/2/07**	**12/31/07**
	Transfor	**10/3/07**	**11/7/07**
Reading JF	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	10/5/08
Regina	Alps	6/1/07	5/31/08
	DinoAliv	11/2/07	6/30/08
	DS3D	12/1/06	12/31/07
	HOTB	9/7/07	3/6/08
Reno Fleisch	MOTN	1/12/07	1/11/08
Richmond Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/07**
Richmond SMV	Mummies	9/4/07	1/18/08
	SVTS	11/19/07	1/1/08
Roanoke	FON	6/1/07	11/30/07
Rochester Cmk	**Beowulf**	**11/16/07**	**12/07**
	DinoGOP	**10/31/07**	
	Transfor	**10/31/07**	
Sacramento Imx	Alps	4/6/07	4/5/08
	Beowulf	**11/16/07**	**12/07**
	HOTB	2/07	1/15/08
	Lions3D	**7/13/07**	**12/31/07**
	SeaMonst	10/5/07	
	Transfor	**10/31/07**	**11/4/07**
Saint Augustine	**Beowulf**	**11/16/07**	**12/07**
	BP	**4/18/07**	**6/30/08**
	Dolphins	**6/2/07**	**12/31/07**
	HOTB	1/12/07	1/11/08
	L&C	**4/18/07**	**5/31/08**
	Mummies	3/2/07	11/1/07
	SeaMonst	**10/10/07**	**3/31/08**
	WS3D	**4/18/07**	**5/31/08**
Saint Félicien	Bears	5/31/06	5/31/08
	Wolves	5/31/06	5/08
Saint Louis Arch	Alaska	1/13/07	1/2/08
	GAW	1/13/07	1/12/08
Saint Louis SC	**HumanBod**	**10/24/07**	**9/30/08**
	SeaMonst	**10/10/07**	**10/5/08**
	WTW	**6/20/07**	**1/3/08**
Saint Louis Weh	**Beowulf**	**11/16/07**	**12/07**
Saint Michael Cmg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/10/07**	**11/1/07**
Saint Paul	Greece	5/1/07	11/1/07
Saint Petersburg Kro	**Beowulf**	**11/16/07**	**12/07**
	HaunCast	10/5/07	10/4/08
Saint Petersburg Muv	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	
Saint Petersburg NA	DS3D	5/17/07	5/16/08
	Trex	4/25/07	4/24/08
Saitama Omi	DinoAliv	5/26/07	11/26/07
Salt Lake City CP	DS3D	3/3/06	3/2/08
	Everest	6/15/06	12/07
	MOTN	1/5/07	1/4/08
	SeaMonst	**10/10/07**	**10/5/08**
	ToFly	6/15/06	12/07
San Antonio 2D	Alamo		
	HOTB	12/22/06	12/21/07
San Antonio 3D	DS3D	1/5/07	1/4/08
San Antonio San	**Beowulf**	**11/16/07**	**12/07**
San Diego NHM	OO	3/31/01	12/07
San Diego Reg	**300**	**10/19/07**	**11/1/07**
	Beowulf	**11/16/07**	**12/07**
	Transfor	**10/10/07**	**11/1/07**
San Diego RHF	**AIWC**	**2/07**	**9/30/08**
	CRA	10/1/06	9/30/08
	DinoAliv	6/22/07	1/15/08
	MOE	11/1/01	9/08
	SeaMonst	10/5/07	10/5/08
San Francisco AMC	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	11/15/07
	Transfor	**9/21/07**	**11/07**
San Jose CA	HOTB	1/10/07	1/9/08
	HumanBod	**5/25/07**	**2/1/08**
	MOE	1/1/07	12/31/07
San Simeon DCI	HCBTD	8/17/96	
Sandy	**Beowulf**	**11/16/07**	**12/07**
	HPOOTP	**7/25/07**	**11/8/07**
	Transfor	**10/3/07**	**11/07**
Sasebo	WS3D	10/1/07	12/31/07
Schenectady	Bugs	9/29/07	4/29/08
Seattle PSC 2	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	**5/25/07**	**12/1/07**
	SeaMonst	10/5/07	10/5/08
Seoul CGV	**Beowulf**	**11/16/07**	**12/07**
	Cyberwor	3/3/06	3/2/08
Shreveport	**DS3D**	**10/10/07**	**5/31/08**
	HOTB	12/23/06	12/22/07
	MOTN	**4/18/07**	**4/7/08**
	WTW	**7/11/07**	**7/7/08**
Singapore DC	Everest	9/1/07	2/29/08
	OnGuard	2/13/99	
Singapore SC	HOTB	2/1/07	1/31/08
	Mummies	10/1/07	3/30/08
Sinsheim	DS3D	5/4/06	11/3/07
	WS3D	6/30/05	6/30/08
Sioux Falls	Amazon	10/6/07	
	HumanBod	6/1/06	5/31/08
	L&C	6/1/06	5/31/08
	MOE	6/1/06	5/31/08
	RATW	10/6/07	3/30/08
Sofia CC	AlienAdv	7/1/07	6/30/08
	Bugs	9/21/07	
	Galapago	2/5/07	2/4/08
	SpaceSta	2/16/07	1/31/08
Speyer Imax	Alps	5/30/07	5/29/08
Spokane	**Beowulf**	**11/16/07**	**12/07**
	FON	8/20/04	6/30/08
	HOTB	3/16/07	3/15/08
	JIAC	7/1/07	6/30/08
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**9/21/07**	**11/07**
Stockholm	DS3D	5/11/07	5/10/08
	HumanBod	11/30/01	12/31/07
	WTW	2/1/07	1/31/08
Sudbury	**Alps**	**7/4/07**	**6/24/08**
	HOTB	**9/26/07**	**9/3/08**
Sydney WBS	**Beowulf**	**11/16/07**	**12/07**
	HaunCast	9/20/01	12/07
	Lions3D	2/23/07	3/08
	SeaMonst	**10/2/07**	**9/20/08**
Syracuse	**Alps**	**7/18/07**	**7/14/08**
	DS3D	5/9/07	11/30/07
	HOTB	2/3/07	5/4/08
	SU	**10/31/07**	**2/20/08**
Taipei AM	Mummies	9/20/07	9/20/08
Taipei WVC	**Beowulf**	**11/16/07**	**12/07**
Tallahassee	**HOTB**	**6/20/07**	**6/14/08**
	MagDes	**9/19/07**	**9/1/08**
	Mummies	11/15/07	5/30/08
	SpaceSta	**10/25/07**	**9/1/08**
Tampa Cha	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/1/07**
Tampa MOSI	**Alps**	**9/7/07**	**11/14/08**
	DS3D	**6/22/07**	**12/31/07**
	HOTB	2/9/07	12/21/07
	Mummies	**9/13/07**	**5/30/08**
	PolarExp	**11/16/07**	**1/15/08**
	Transfor	**10/3/07**	**11/8/07**
Tarentum Cmk	AfricAdv	6/15/07	
	Beowulf	**11/16/07**	**12/07**
	Transfor	**10/24/07**	
Tempe Imx	Alps	3/23/07	8/22/08
	SeaMonst	10/5/07	10/5/08
	Transfor	**10/3/07**	**11/4/07**
Tianjin	Antarc	9/11/07	3/9/08
Tigard Reg	**300**	**10/19/07**	**11/1/07**
	Beowulf	**11/16/07**	**12/07**
	Transfor	**10/10/07**	**11/1/07**
Tijuana	OO	10/18/01	12/31/07
Tokorozawa	LW	10/2/07	1/4/08
Toronto Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/8/07**
Toronto OP	MOE	1/1/07	12/31/07
Toronto OSC	**HOTB**	**10/10/07**	**10/14/08**
	T40	**6/2/07**	**1/6/08**
Toulouse	DIS	2/5/07	1/4/08
	SpaceSta	5/10/05	1/08
Townsville	DS3D	7/17/06	7/6/08
Tulsa Cmk	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	**10/12/07**	**10/5/08**
	Transfor	**10/12/07**	**11/1/07**
Valencia Spn	Alps	10/14/07	10/14/08
Vancouver Imx	SeaMonst	10/5/07	
	WS3D	4/8/05	12/31/07
Vancouver TWS	HOTB	12/23/06	12/22/07
	HumanBod	10/22/04	6/30/08
	Mummies	**7/4/07**	**6/30/08**
Vaughan Cpx	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	**11/8/07**
Veracruz Cpl	OW3D	5/11/07	12/31/07
Victoria DCI	Greece	2/16/07	2/15/08
	HOTB	**12/23/06**	**12/22/07**
	SeaMonst	10/19/07	10/9/08
	WS3D	6/29/07	6/28/08
Virginia Beach	**DinoAliv**	**5/30/07**	**4/1/08**
	DS3D	3/3/06	9/1/08
	SeaMonst	**10/10/07**	**10/5/08**
Vulcania	FON	1/1/06	12/31/07
	Vulcania	2/22/02	
Wakayama	DinoAliv	7/6/07	12/31/07
Warner Robins	ToFly	7/92	
Warsaw CC	**Beowulf**	**11/16/07**	**12/07**
	DinoAliv	9/3/07	2/3/08
	M3D	6/1/07	12/31/07
	OW3D	2/23/07	12/31/07
	WS3D	9/1/07	12/08
Washington NASM	FightPil	3/11/05	5/08
	MagDes	9/23/05	
	ToFly	7/1/76	
Washington NMNH	Lions3D	2/1/07	2/28/08
	SeaMonst	10/5/07	10/5/08
West Nyack Imx	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	
	Transfor	**10/3/07**	**11/8/07**
West Palm Beach Muv		**Beowulf**	**11/16/07**
	12/07		
	Transfor	**10/3/07**	**11/8/07**
White Plains NA	**Beowulf**	**11/16/07**	**12/07**
Williamsville Reg	**Beowulf**	**11/16/07**	**12/07**
	Transfor	**10/3/07**	
Winnipeg	**SeaMonst**	**10/10/07**	**10/5/08**
Woodridge Cmk	**Beowulf**	**11/16/07**	**12/07**
	SeaMonst	10/5/07	
Xalapa	LivingSe	8/30/07	11/30/07
Yellowstone	HOTB	5/11/07	11/10/07
	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	**Beowulf**	**11/16/07**	**12/07**
Zion	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
300	300: The IMAX Experience	2007		WB
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
Beowulf	Beowulf: An IMAX 3D Experience	2007	3D	PPC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DinoAliv	Dinosaurs Alive	2007	3D	
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West, The	1996		K2
GC	Grand Canyon: The Hidden Secrets	1985		NGD
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HeartSon	Heartsong	1994		unk
HOTB	Hurricane on the Bayou	2006		MFF
HPOOTP	Harry Potter & the Order of the Phoenix	2007		WB
HumanBod	Human Body, The	2001		NGD
India	India: Kingdom of the Tiger	2002		PCI
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
L5	L5: First City in Space	1996	3D	IMAX
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D	NGD
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	NGD
M3Dcc	Misadventures in 3D (ColorCode)	2004		NGD
MagDes	Magnificent Desolation	2005	3D	IMAX
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express, The	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
RovMars	Roving Mars	2006		BVP
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
SOA	Spirit of American	1999		unk
SOLOE	Secret of Life on Earth, The	1996		IMAX
SOSPl	SOS Planet	2002	3D	NGD
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
T40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
Transfor	Transformers: The IMAX Experience	2007		PPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
Wildfire	Wildfire: Feel the Heat	1999		PCI
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

November 2007 Bookings Count

#	Film	#	Film	#	Film	#	Film
124	Beowulf	6	NASCAR	2	Everest	1	L5
79	SeaMonst	6	OO	2	ITD	1	LivingSe
67	Transfor	5	Bugs	2	M3D	1	LOLL
53	HOTB	5	CRA	2	MysticInd	1	MOTM
49	DS3D	5	Galapago	2	PolarExp	1	ND
30	DinoAliv	4	AlienAdv	2	RovMars	1	Niagara
29	Alps	4	GC	2	SI	1	OnGuard
21	WS3D	4	L&C	2	Wildfire	1	Ozarks
18	Mummies	4	MOF	1	AIA3D	1	Pulse
16	HaunCast	4	RATW	1	AIWC	1	Rheged
14	SpaceSta	4	SU	1	Alamo	1	Roar
13	Sharks3D	4	ToFly	1	Amazon	1	SOA
12	HumanBod	4	Whales	1	Antarc	1	SOLOE
12	MagDes	3	AfricAdv	1	Beavers	1	SOSPl
12	MOE	3	Dolphins	1	CTPA	1	SVTS
9	FightPil	3	LW	1	Cyberwor	1	T40
9	FON	3	Wolves	1	DinoGOP	1	TRF
9	MOTN	2	300	1	E3D	1	TTL
9	OW3D	2	Africa	1	FOK	1	Vulcania
8	Trex	2	AJ	1	GAW	1	WATE
8	WTW	2	Alaska	1	HCBTD	1	ZionCany
7	Greece	2	ALBT	1	HeartSon		
7	HPOOTP	2	BP	1	India		
6	Bears	2	CV	1	JIAC		
6	Lions3D	2	DIS	1	Kilimanj		

Directory of Organizations Mentioned in this Issue of LF Examiner

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6th Floor, Brettenham House
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UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

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Tokyo, 104-8411 JAPAN
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Fax: +81-3-5551-8810

DreamWorks Animation
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Tel: 818-733-7000
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www.dreamworks.com

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Houston, TX 77030-1799 USA
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www.hmns.org

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Sydney, NSW 2000 AUSTRALIA
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Fax: +61-2-9211 5166
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Montreal, QC H2Y 2E2 CANADA
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Tel: +31 70 307 3456
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Classified Ads

POSITIONS SOUGHT

Experienced Imax SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites.

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer, Graduate of Trebas Institute, Toronto. Experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, postproduction or any other aspect companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experiences.

Married, no children. Canadian resident.

Past Instructor/Training Assignments include Natick, MA, and Moscow, Russia.

Bill Killough, ambk@sympatico.ca.

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SHORTS

Beowulf opens in 97 IMAXes

Robert Zemeckis' *Beowulf* opened on Nov. 16, grossing $27.5 million domestically in its first weekend in 84 IMAX 3D theaters, 764 digital 3D theaters, and 2,300 conventional 2D theaters. The IMAX screens took in almost $3.6 million of that total, $42,600 per screen, or about 13% of the total, from 2.7% of the screens. *The Hollywood Reporter* cited studio executives as saying that the 3D theaters represented 20% of the film's engagements but 40% of its box office.

Overseas, 13 IMAX screens grossed an estimated $660,000. Another 28 international IMAX theaters will open it over the next few weeks.

The Paramount release, which reportedly cost over$150 million, used the same performance capture technology Zemeckis pioneered in ***The Polar Express*** to transform its stars **— Ray Winstone**, **Anthony Hopkins**, and **Angelina Jolie** — into computer-animated characters. It is notable for being the first Hollywood film to be conceived from the start as a 3D release (3D was an afterthought for all previous DMR titles), and it is also the first studio film to be simultaneously released in digital 3D and LF 3D. (However, **National Geographic**'s ***Sea Monsters***, which opened last month, was the first film from any source to achieve that distinction.)

The 15/70 and digital 3D versions of *Beowulf* are subtly different in their use of stereo imaging. They were produced by **Sony Pictures Imageworks**, and according to **Buzz Hays**, senior producer of 3D stereoscopic feature films, the IMAX version uses ortho-stereo, in which the two "eye" views are parallel, not converged. This is standard for most 15/70 3D films. The digital 3D version is converged: the eyes are angled in to meet at about the distance of the screen. Combined with the larger IMAX screens, ortho-stereo tends to create a greater sense of depth, and is able to bring objects out from the screen more than converged smaller screens.

Among 64 multiplexes in the U.S. and Canada that opened the IMAX version, 36 also ran the digital 3D edition, 52 had it on a 35mm screen (in 2D), and 27 had all three formats under the same roof. Virtually every theater had at least two versions.

Early reviews were mostly favorable, earning the film a 71% positive response from critics at RottenTomatoes.com on the opening weekend. All critics who attended pre-opening junket screenings saw the film in IMAX 3D.

The first flight of the Boeing 787 next spring will be featured in Legends of the Sky.

Photo by Yasuhiko Obara Yasobara.

Legends of the Sky delayed

The producers of ***Legends of the Sky*** have announced that the film's opening has been pushed back from May to October 2008. The change is a result of the **Boeing Company**'s decision to delay the first flight of its new 787 airliner from this fall to next spring. The new jet and its first flight are key elements of the film's story, and "meeting a June release date, under the circumstances, would compromise the quality of the film," according to executive producer **Bob Kresser** of **K2 Communications**.

Kresser and director **Stephen Low** are making a virtue of necessity. They say that the extra time means "the marketing materials, sponsorship work, educational guides, and trailers will be available approximately five months in advance of the October release," giving theaters that much more time to plan their launches.

The film's Web site, www.legendsofthesky.com, is up and running, and a rough cut screening for theaters is still set for March 2008.

GSCA theater attendance program

The **Giant Screen Cinema Association** is launching its upgraded Theater Attendance Reporting program and encourages all member theaters to participate. The association is asking every theater to report its total monthly attendance with the Web-based system that was begun several years ago under the auspices of the **Giant Screen Theater Association**. At least one key contact at each theater will have a password that allows him or her to enter data for that theater. The association stresses that the process is quick and easy.

The system provides cumulative reports, broken down by region, screen type, and other factors, to all GSCA members, although the numbers for individual theaters are not shown. For instance, for October, a total of 32 theaters have posted their attendance, 27 institutional, five commercial; 28 in North America, 4 overseas. The average monthly attendance for all 32 was 14,831 people, up almost 3 percent over the reported average for October 2006. Average year-to-date attendance was 203,471, up just 0.11 percent from 2006.

However, since GSCA members represent more than 160 LF theaters, and there are another 240 worldwide, the numbers available now are not statistically meaningful. **David Duszynski** of the **Cincinnati Museum Center**, who developed and oversees the program, has called for 100% participation by member theaters, as has GSCA chairman **Andy Gellis** (*see Gellis'*

*(see **SHORTS** on page 17)*